

BIO & DRAMA

Indexed

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The AMERICAN ORGANIST

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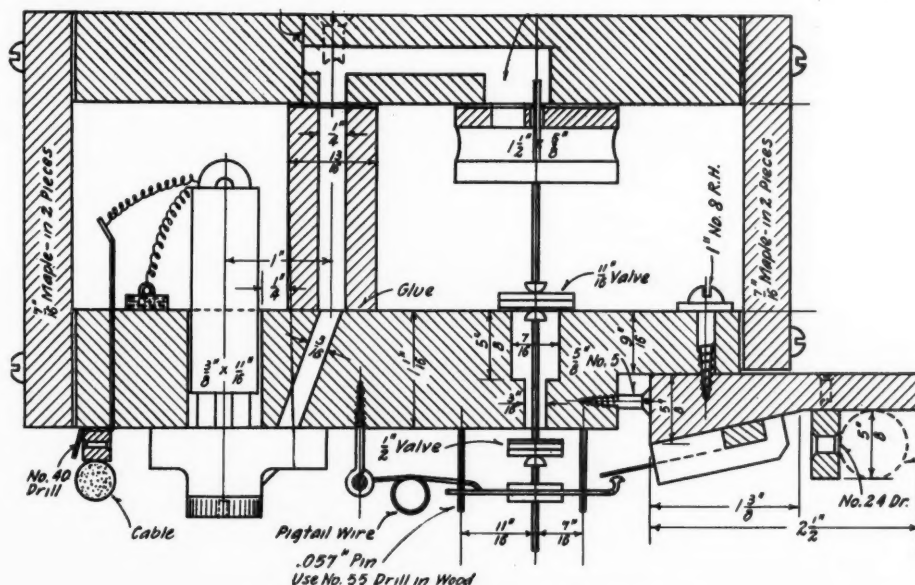
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Electricity in Organ Building

fully described in the new book by William H. Barnes

“The Contemporary American Organ”

LARGE-SIZED pages (7½x10) were necessary to depict adequately the details of many of the 146 drawings and illustrations, 58 of which deal directly with electricity in organ building. Mr. Barnes was persuaded to write the book because of many requests for a book giving explicit information on modern developments in organ building. When he undertook to meet this need he discovered that it would be necessary for the sake of completeness to review briefly some of the ground already covered by other books on the organ.



A SAMPLE DRAWING, PART OF PAGE 322

The chapters dealing especially with electricity in modern organ action are: Transference of Stops—Unification; General Description of Electro-Pneumatic Action; Types of Modern Windchests; The Universal Airchest; Windchests with Ventil Stop-Action and Individual Pipe-Valve Pneumatics; Windchests with some Form of the Pitman Stop-Action; Ventil Windchests without Individual Pipe-Valve Pneumatics; The Direct-Electric Action; Specific Examples of Modern Console Action; Key-Contacts and Coupler-Action; Combination Action; Relay Action.

Among the other chapters, not definitely dealing with electricity in organ building but having to do with other phases of the art and not fully covered by any other book, are those dealing with the Automatic Player, the Tremulant, Percussion-Tone in organ

building, Means of Obtaining Expression, Pipe Scales, Tuning of Organ Pipes, Development of Blowing Mechanism, Measuring Wind-pressures, etc. Especially interesting are the superb drawings showing the actual construction of all varieties of pipes, with every part and detail shown separately, and including a discussion of the Diaphones, "Cubes," and a description of pipes of extraordinary power on high-pressure wind.

Here is a book asked for by the American organ world, and supplied by one man in America capable of compiling the book with complete impartiality. No pet theories expounded; no sermons preached. The book merely tells what the modern organ in America is like in detail, and it tells the whole story with no omissions.

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Repertoire and Review

Prepared with Special Consideration to the
Requirements of the Practical Organist
Both in Church and Concert

A GUIDE FOR PURCHASERS

Abbreviations: e.d.m.v.—easy, difficult, moderately, very.

Readers will afford valuable cooperation in the extension of this department of review if they will secure any music they desire from one of the publishers whose name and address will be found in the Directory in the last pages of this magazine.

T. FREDERICK H. CANDLYN: PRELUDE ON DIVINUM MYSTERIUM, 4p. me. Something of the choral-prelude nature, in rather severe diatonic style, very churchly in atmosphere, and not at all more difficult than is warranted by the worth of the piece. Schmidt 1930, 50c.

FERDINAND DUNKLEY: BAYOU SONG, 4p. e. The true Bayou mood is one of great repose, great beauty. And here is a melody to match it. Simple, of course; a Bayou Song must be simple. It opens with that left-hand chord work on the simple elements of music that always quiets an audience, because they are sure that rhythm and harmony like that are sure to bring a beautiful melody. And the melody is beautiful; not of the superficial type but rather of the restrained, classic type of expression. It's a piece that will be thoroughly enjoyed. Ditson 1930, 50c.

ALFRED T. MASON: ODE TO THE MOUNTAINS, 6p. e. Those familiar with the beautiful little melody called CLOISTER SCENE, published by Ditson in 1927, will better appreciate the mood of the present composition. There is that same flavor, the same lift to the melody, the same unobtrusive background for it to rest upon. The reviewer doesn't agree with the Composer's choice of titles or indications for interpretation. The CLOISTER SCENE is not a meditation in a cloister but a happy, carefree melody that wants all the dignity and restraint cast aside so that it may sing along and be happy and gay. Here in ODE TO THE MOUNTAINS we have somewhat the same disagreement between title and mood; it's more of a Melody of Charm than an Ode to a Mountain. And it too wants freedom of expression—freedom, not distortion. Chopin asked for freedom of rhythm and got such a dose of distortion that he hasn't recovered his equilibrium yet. It seemed to take some time for Mason's CLOISTER SCENE to win the friends it deserved; we hope it won't take quite that long for the ODE to make itself known. The Composer of such a pretty little melody ought to be ashamed to write such a commonplace contrasting section; but then it's short, and the middle movements have been the death of more pieces than any other disease. Here it's much too short to spoil the piece. Get it by all means, for your congregation's sake. Ditson 1930, 50c.

LILY WADHAMS MOLINE: DANCE OF THE GULLS, 5p. me. An occasionally tricky measure here and there may need a little practise but otherwise the piece flows on of itself. It is in the nature of a minuet, with stately grace and an element of charm, both of which can be greatly increased by choice of beautiful and appealing registration. Technically the piece shows worthy workmanship. The contrast section introduces a melody in the bass clef antiphonally with a high-treble motive, which makes charming music. It ends with a grand climax. A piece worth using in church or concert. Summy 1930, 60c.

W. G. ROSS: BERCEUSE, 6p. me. Very simple-looking, but it sounds better than it looks. It has rhythm, it

has melody; its harmony is quite simple, for the most part. What more does an audience want? And it will not make the performer spend much time on its preparation. There's a melody on top the chords in the right hand, and a melody most of the time in the left also. On a Double Touch organ it will go splendidly, and it ought to be as pleasing to an audience as most of the popular things our radio-theater organists feel it necessary (and wisely, too) to use. It looks legato and stupid; play it staccato, rhythmically, with rich registration, and see what happens. Novello 1930.

FRANK L. SEALY: A SONG WITHOUT WORDS, 5p. e. The public speaker who has never been misquoted and accordingly condemned for viewpoints he never held is indeed a rarity. And the composer who merely undertakes to write a simple little piece of tunefulness is fortunate indeed if he isn't misunderstood and heartily condemned because he hasn't exemplified the art of fugue. Here's a simple little melody that doesn't want to be anything but a simple little melody; and it is, and it's a good one. Tuneful, not a copy of some other melody, easy to play, easy to listen to; the accompaniment is of the same old common pattern, but what of it? The search for eternal novelty in music has been responsible for more tommyrot—a lot of it publicly performed—than anything else under the sun. So let's all be thankful that there are composers and publishers willing to make practical music that the rest of us can play without working all day over it, and our audiences can listen to without deciding never to come back for more. Get this composition on our endorsement and because its composer has headed the Guild for many years. Gray 1930, 75c.

BRUCE SIMONDS: DORIAN PRELUDE ON DIES IRAE, 18p. d. This already wellknown composition is not by any means as difficult as its name might indicate; the player is not asked to do any more work than the piece merits. There is the strong beginning, with its sense of discord; the pianissimo harmonic passage, diatonic, severe, impersonal; then the rhythmic section on page three where a Bf-D-A-D chord is held for four measures while the pedal announces an unexpected rhythm; and a crescendo grows naturally and irresistibly to a climax; then a pedal theme against easy figuration in toccata style; and so on. Page 14 gives some easy idioms for the sake of the audience. While by no means always easy, when a difficulty does come, its mastery furnishes also the technical facility for many more measures or even pages; so that even a busy organist need not hesitate to undertake the piece. Besides that, if organ literature is to reach its heights, we must all of us present works of this character to our congregations and audiences. All that is needed is to make certain that along with an occasional incomprehensible work of this character we give our listeners a few of the simple little things that even a child can understand. Oxford 1930, 75c.

G. WARING STEBBINS: MORNING SONG, 6p. e. Here's a piece of music that can be really delightful; it has melody, harmony, rhythm—all in simple enough order to be easily understood. While not superficially appealing and tuneful, it has that sort of musicalness about it that, under the fingers and heart of an artist, is certain to delight a hearer, be he scholar or plebe. And many of us find our happiest relaxation in spending a few moments at our consoles inventing clever registration and rhythmic devices for just such easily-playable music as this. Everybody ought to like this piece. Presser 1930, 50c.

G. WARING STEBBINS: NOONTIDE REST, 4p. me. A suitable companion piece to the Composer's MORNING



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SONG. Not quite so evidently tuneful, but more evidently rhythmic; not easy for the beginners among us to play lefthand chords consecutively at four notes to a chord. But again there is ample opportunity for little tricks in rhythm and melody that are easy to apply and profitable before an audience. There is a good use of the phrasing device of cross-rhythms, invented by the jazzites. It is worth having. Pressor 1930, 40c.

G. VALENTINI: MINUET, SYMPHONY NO. 1, arr. by Charles Raymond Cronham, 4p. e. "Giuseppe Valentini, also known as Valensin, was active as violinist and composer in court service at Florence about 1735." Here is something on the order of Mozart; simple, stately, charming, truly a product of the good old days. Give it neat phrasing, sufficient staccato, appealing registration, and you've captured your audience and sufficiently subdued them to enable you to offer them by contrast your pet bit of ultramodern organ music. That's what these sugary little things are for—to enable the recitalist to put over his real message without losing his audience. A lecturer who uses humorous anecdotes now and then can hold his audience and make them follow him through the most abstruse subject conceivable. The recitalist who follows this truth to its conclusion will be just that much more successful. Fischer 1930, 50c. Doctor Don Dinkeyman, scholarly wight,



THE ELECTRIC ORGAN

By REGINALD WHITWORTH

Hardly a month after Mr. William H. Barnes' *The Contemporary American Organ* made its appearance in America Mr. Whitworth's book, virtually on the same subject, was produced in England. In each case the books use the same page-size, and make the same bulk, with a more substantial and richer binding for the Barnes book. The Barnes book weighs 45 ounces, has 341 pages, with 146 illustrations; the Whitworth book weighs 32 ounces, has 199 pages, with 100 illustrations. Neither author had the slightest notion that the other was at work on the same subject. Mr. Barnes employed an expert draftsman and secured innumerable additional drawings from the builders themselves; Mr. Whitworth set his own hand to the unique task of making his own drawings, and wins our admiration, for while his drawings are by no means of the Audsley standard known and admired by us all, they are perfectly suitable for the task.

To dodge comparisons is to write a one-sided, blind review. The Barnes book has 75% more text and roughly 50% more illustrations, and it covers a wider and more modern school of organ building—incidentally, a school with no hampering traditions to stop its flights of imagination, its experimentings.

But fortunately each book is aimed at entirely different fields, even though the same subjects. The American book has some British materials, and the British book has some American. But the purpose of the Barnes book is to show what American organ builders are doing, while the purpose of the Whitworth book is very evidently to show Englishmen what British builders are doing and a taste of a few things they perhaps ought to be doing, in spite of the anti-American moods that dominate British musicians.

In each country the respective book is supreme and a true monument to an art and industry. Each country will undoubtedly want its own book first, and then the other. Whether Mr. Whitworth's book is complete in

its presentation of British organ building we do not know, but from the materials presented and the manner of their presentation we would say that it is not only complete but the finest book on organ action that has ever been published in England. It presents materials Mr. Barnes had no interest in, for his book's title proclaims his intentions precisely. And in some ways we may consider it a preface to Mr. Barnes' book, for it deals with a system of organ mechanics that has been largely displaced in America by improved and simplified mechanisms.

We heartily endorse the book and are prepared to accommodate T.A.O. readers by handling orders. Every owner will spend many happy and profitable hours in a study of its text and illustrations. Order direct through T.A.O. \$4.25 postpaid till further notice.—T.S.B.

MUSICAL INSTRUMENTS 1500-1750

NO. 2: VIOLS AND OTHER BOWED INSTRUMENTS

By GERALD R. HAYES

This work is No. 2 of a series of five books by Mr. Hayes on music instruments and their music. No. 1: *Treatment of Instrumental music*; No. 3: *Lute and Other Plucked Instruments*; No. 4: *Keyboard Instruments*; No. 5: *Wind Instruments*.

A list of the chapter headings will perhaps give the reader the best idea of the contents of the book, and save him much time: *The Consort Viols, Tuning, Frets, Strings and Wood, Method of Holding, Types, the Bow and its use, Finger-Board, Viol in Commerce, the Music of Viols, etc., etc.* Those interested in a fairly complete knowledge of music and its history will find a wealth of materials in this volume. It will be seen from the work proposed in the series that each subject has a chance to be treated thoroughly, completely, and finally. 6 x 8, 263 pages, illustrated, cloth-bound. Oxford University Press.

Church Music

Prepared with Special Consideration to the Requirements of the Average Chorus and the Quartet Choir

A GUIDE FOR PURCHASERS

Obvious Abbreviations:

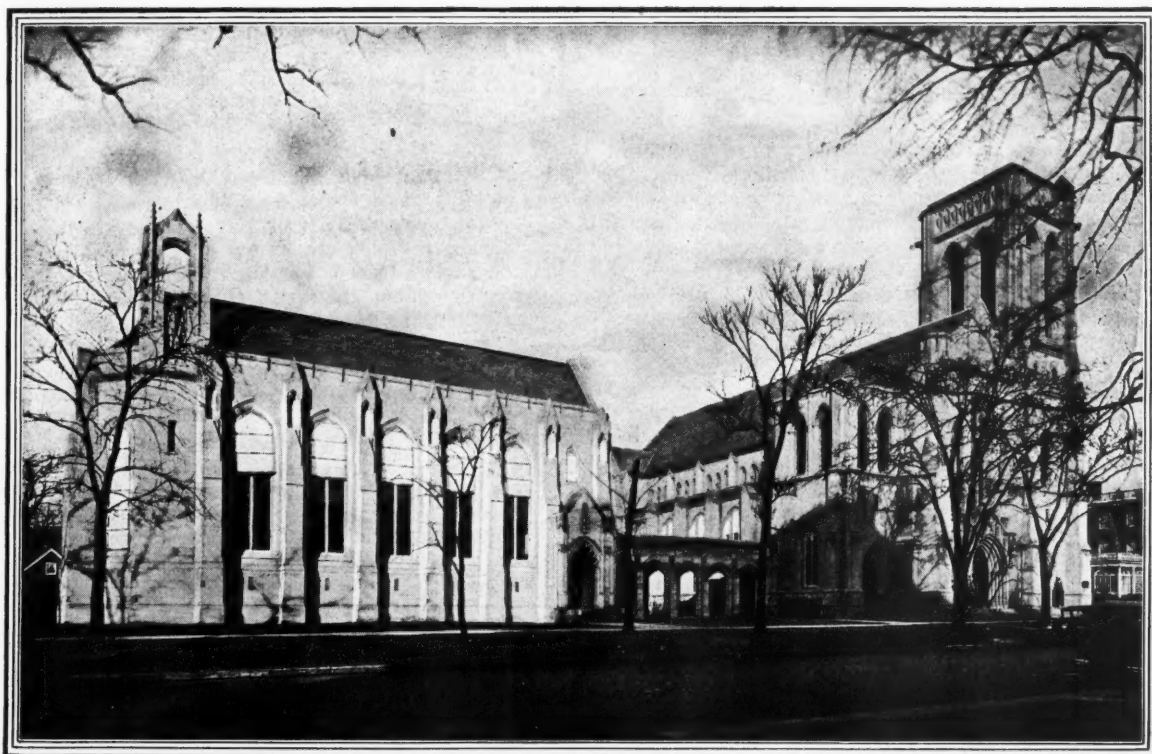
c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s.a.t.b.h.l.m.—solos, duets, etc.: soprano, alto, tenor, high voice, low voice, medium voice.
o.u.—organ accompaniment; unaccompanied.
e.d.m.v.—easy, difficult, moderately, very.

SAMUEL RICHARDS GAINES: "THE LORD IS MY SHEPHERD," 13p. cq. s. me. Opens with recitative, a rather good one, and then the chorus section in 6-4 rhythm, quite melodious, but against harmonies that, though not at all forced, are unusual enough to give an individual flavor. Of good length, capable of much profitable work in the finer points of singing, and altogether an anthem worth adding to the library. The text will never wear out. Ditson, 1928, 20c.

DR. GEORGE B. NEVIN: "MY FAITH LOOKS UP TO THEE," 11p. qc. t-b. e. The old favorite duet arranged for chorus. Any work that sells as many copies as this has sold has more to endorse it than any reviewer will ever be able to write. Ditson, 1928, 15c.

LEO SOWERBY: "BENEDICTUS ES DOMINE," 11p. c. 8-part at times. d. Real organ accompaniment. Mr. Sowerby, fortunately, applies his genius to the help of church music where nowadays it is much more needed than in organ literature. Not overly difficult; that is, the Composer has treated his singers with commendable consideration; the organ accompaniment gives bad accom-

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Porter Heaps
Organist

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Feb. 10, 1931.

May I take this opportunity to express my highest praise and deepest satisfaction for the work of the Austin Organ Company in modernizing and relocating the twenty year old four manual and echo Austin in the Church Auditorium.

The fact that the main organ gave service for twenty years with no major repair, testifies to the genius of a firm whose workmanship cannot be excelled.

The beauty of the softer stops was so captivating and the balance and power of the full organ so overwhelming that not a single addition was deemed necessary. The Diapasons (five in number) form a foundation of such grandeur seldom obtained in organs of this size. The softer enclosed portion on the Great has won me to the ranks of those who demand such an expressive division.

The small organ in the new chapel, installed behind a double set of shutters, will answer every demand possible. From the wave of the Unda Maris to the brass of the French Trumpet, the voicing and blending of the stops are all that one could ask.

I am anticipating for the Church the same satisfaction for another twenty years as it has experienced in the past.

Cordially yours,

(Signed) PORTER HEAPS,

*Organist, First Methodist Episcopal Church, Evanston, Ill.
Recital Organist, Rockefeller Chapel, University of Chicago.*

Austin Organ Company,
Hartford, Conn.
Gentlemen:

Twenty years ago an Austin organ was installed in our new Church building. In the midst of our present rebuilding program it was unanimously agreed that this organ had given such perfect satisfaction that it should be retained, even though a change in the organ chambers involved extensive rebuilding.

A second Austin organ is now being installed in our new Chapel and we are confidently expecting the same satisfactory service from this instrument.

Sincerely yours,

(Signed) Ormal L. Miller, Minister.

February 6th, 1931.

AUSTIN ORGAN CO.

Hartford, Conn.

panists—and the choirlofts are evidently still full of them—unlimited chances to inartistic errors. It's not fool-proof, far from it. But there are lovely pianissimos, thrilling fortissimos, and a worthy text. Altogether we consider it one of the noteworthy contributions to church literature and recommend it to every choir blessed with an organist who knows choir work as well as he knows organ playing. No limit to the possibilities. Gray, 1928, 15c.

WILLIAM R. SPENCE: "STARS OF EVENING SOFTLY GLEAMING," 7p. qc. s-a. s-t. e. 6-8 rhythm. One of the little melodious things, with rhythmic swing, that will be a delight to the many smaller choirs, and an equal delight to most congregations. There are so many things that can be done by an expert choirmaster in the finishing of phrases, the rounding of words, the stressing of hidden meanings, that it is a pity simple music must of necessity be frowned upon unduly. It has its place in every church, just as sugar has its place in every meal. Ditson, 1928, 15c.

DR. GEORGE HENRY DAY: "COME THOU ALMIGHTY KING," 8p. c. b. d. The accompaniment adds elements of its own, notably a motif that carries on independently of the voices with fine effect. It is a difficult work, requiring either a great deal of preparation, or a chorus thoroughly equipped with technic—or perhaps both. A work of this kind, from the reviewer's viewpoint, must be taken largely on faith, unless perchance he can afford to take two hours off, engage a chorus, put the anthem in rehearsal and know for a certainty what he thinks of it. The part-writing is good, with little concession to ease of singing; the idea and form back of the anthem are equally good; and certainly there are very few anthems with so effective a coda. It is church music, built on the right lines. White-Smith, 1930, 15c.

ALFRED WOOLER: "BEHOLD THERE SHALL BE A DAY," 8p. c. md. A vigorous anthem, in jubilant mood, requiring a pretty good chorus to do it well; and there is sufficient musical interest to carry it, both with the chorus and the congregation. Choirs of limited capacity had better let it alone, as there are not a few difficulties in the inner parts, some of them depending upon pretty good singers if the harmonic changes are to be emphatically and cleanly carried. Schmidt, 1928, 15c.

Arr. Walter Williams: "JESUS WORD OF GOD INCARNATE," 3p. cqu. e. An "old Italian chorale" set to English text, with the beautiful simplicity of the old masters retained without any "improvements" and consequently it makes a superb piece of church music for any choir. The chief difficulty of performance will be to maintain equanimity, poise, and breath enough. A service with music like this rings just a bit truer and sinks just a bit deeper—and it's so easy to do well, too. Gray, 1928, 10c.

Arr. Peter Christian Lutkin: "LET ALL MORTAL FLESH KEEP SILENCE," 8p. c. me. Here's an unusual thing. It's arranged from a French folksong, and Dean Lutkin wants even the opening low-voice solo taken unaccompanied; later on he goes so far as to give the organist free permission to change the score a bit, for he says, "The disposition of voices in the unison doublings is entirely a matter of balance." In other words, here's a work of art; now use artistic judgment and don't be a slave to anything. It's a colorful individualistic sort of a thing; there are odd moods, odd harmonic effects—yet obtained in all simplicity. While not at all difficult, it needs welltrained voices that can carry their parts, sopranos that can begin on top F softly, basses that can sing a solo passage in unison and still get some inter-

pretation into it, a chorus that can stay on pitch through eight pages, and keep on singing for eight pages without getting careless. It's a fine anthem for fine choirs, though any good chorus can, and should, acquire it and start work. Gray, 1930, 12c.

New Organ Music from Abroad

Paragraph Reviews for Professional Organists

By ROLAND DIGGLE, Mus. Doc.

From the French publishing house of H. Herelle & Co. there come some new books of harmonium music that may interest those who have only small instruments at their disposal. *PIECES ET VERSETS* by P. J. M. Plum is a book of some 70 pages containing about 20 pieces, all suitable for church use, well written, and easy to play; they should find a place for themselves.

Another book, *TRENTE INTERLUDES ET PIECES BREVES* by Remy Clavers, is along the same lines; and a book of *PIECES POUR HARMONIUM* by Albert Alain contains even simpler music. Personally I like the Plum book best and if you need this sort of thing I believe this the best one of the three to buy.

J. Frederic Staton is a new name to me. Weekes publish a *SCHERZETTO* and Beal Studdard of London do an *IRISH LAMENT*. Both have a restlessness about them that gives one the impression that the composer is not sure of his ground; the *LAMENT* is the better of the two but even it does not quite jell.

Weekes & Co. of London also send a *PROCESSIONAL PRELUDE* by C. W. Pearce which turns out to be a sort of fantasy on the hymntunes "St. Oswald" and "University College." It is an inoffensive piece of writing and might make a good prelude for the fifth Sunday in February.

In this day and age when so little new organ music is being published, it behooves us to revive some of the best things published a decade ago—such pieces as the very effective *LEGEND* and *FINALE* of William Faulkes, published by Schott & Co. This number used to be played a great deal; I have some programs of the late Lynnwood Farnam with it on, and you will find it once or twice a year on the programs of Dr. Charles Heinroth. The *LEGEND* is a delightful four pages and makes a good prelude if played alone, and the *FINALE* is an excellent postlude; together a good recital number. Other Faulkes numbers that I use continually are the charming *NOCTURNE IN A* and *THEME AND VARIATIONS IN E*, both published by Novello. The latter is one of the best of all Faulkes' works and is played a great deal in England.

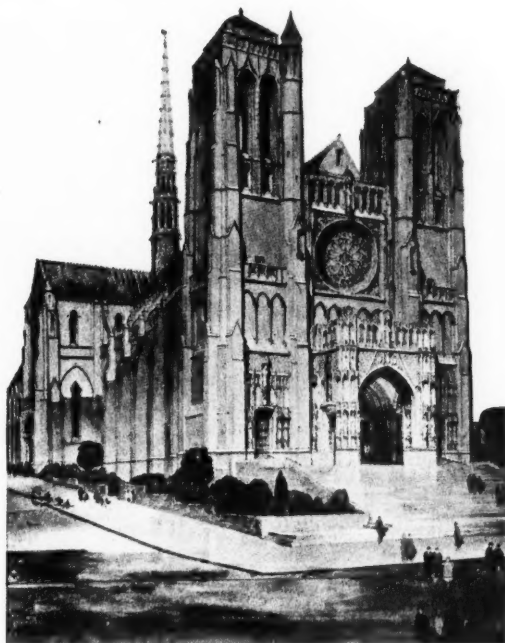
Another work that I like and play a lot is the *SONATA IN D MINOR* published by Schott. This is an early work of the composer and is almost unknown here in the States. Personally I prefer it to the *SONATA IN A* which is published by Schirmer, although this work is perhaps better for recital use.

Another composer who deserves to be heard a little more is Alfred Hollins. For church use there are his effective *INTERMEZZO IN D-FLAT* and a delightful *COMMUNION* that I like very much. It is strange that this piece and his fine *THEME VARIATIONS* and *FUGUE* are not better known than they are; the latter makes a splendid recital piece and I remember Lynnwood Farnam playing it in Montreal some twenty years ago. Hollins has written so many playable numbers that it is easy to forget some of his early ones, but for the young organist may I mention a few worth using: *SONG OF SUNSHINE* (Stainer & Bell), *GRAND CHOEUR NO. 2* (Novello), *OVERTURE IN C* (Weeks), *IN SPRINGTIME* (Novello).

From the Oppenheim Press there is a dreary *IMPROMPTU IN B MINOR* by J. Reimann of Berlin. It is a

Grace Cathedral

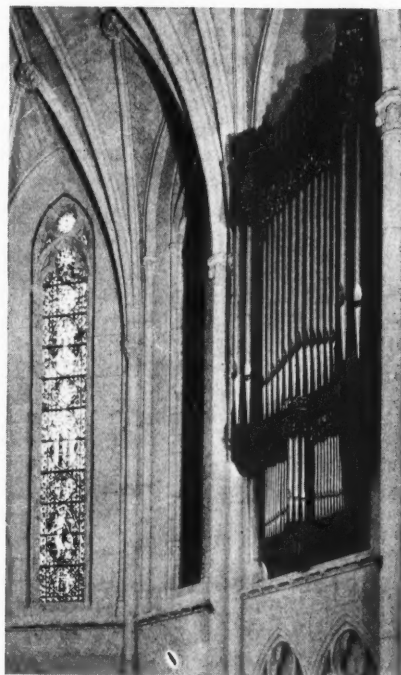
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smooth-flowing melody absolutely ruined by thick and muddy counterpoint; where three notes would do, dear old daddy Reimann puts in six.

Well I'm a monkey's uncle, if here isn't our old friend Oskar Feiman again. This time with a CHORALE SYMPHONIC that is even worse than the GRAND SONATA that I gave the raspberry to a year or so ago. This new number is as full of notes as Los Angeles is of traffic signals—well almost; anyway it out-Reger's Reger and is as useless as an Unda Maris with full organ—save your money.

Music of the Month

A Digest of the Most Practical and Worthy Compositions by Composers of the Current Calendar List

FOR THOSE who may want to check up their own repertoire with the most timely lists of practical compositions, and follow, when occasion affords, the music calendar of the month. The usual abbreviations are used to indicate number of pages and grade of difficulty—easy or difficult, modified by moderately or very. Publisher and price are given where known. Readers will render valuable cooperation by securing any of these compositions through one of the publishers whose name and address is found in the Directory in the back of this magazine.

—MUSIC OF MAY—

It is to be hoped that the birthday of Mr. Leo Sowerby on the 1st of May will be used by many organists to present one of Mr. Sowerby's compositions. These works are usually so severe and profound in their musicianship that they make but little appeal to an average audience unless something extraneous can be used to draw close attention to them; the Composer's birthday affords such an advantage.

In addition to the innumerable choral preludes by Dr. T. Tertius Noble—which largely depend upon the congregation's familiarity with the hymntune used as the theme of the choral prelude—there are various other pieces of wider interest. We recommend especially the little classics, Elizabethan Idyll, 5p. e., Fischer, 60c, and Revery, 3p. me., Schirmer, 60c. Two ideal preludes for a church service are the Prelude Solonelle, 6p. me., Schmidt, 60c, and Solemn Prelude, 4p. me., Schirmer, 60c. Such pieces as these four are a credit to any program and carry a real message to any congregation.

Dr. Clarence Dickinson's name appears so frequently on church programs that any reader will be able to select the works he is sure to need merely by checking up on the compositions used by choirmasters and organists in positions similar to his own. The most popular of all Dr. Dickinson's organ compositions is undoubtedly the lovely Berceuse Df, 5p. e., Summy, 60c. And the greatest of his organ works is his Storm King Symphony, 51p. d., Gray, \$2.50. This work affords the advantage of a picturesque title and ample opportunity for inciting close attention through program notes, so that its latent merits may be all the better appreciated; if this Storm King Symphony had been written abroad it would be found on innumerable programs.

Mr. Russell King Miller has quite a few numbers in print, many of them in the Fischer catalogue. Because good preludes are so rare we shall be content to mention but one of Mr. Miller's works, Cortege, 4p. me., Fischer 50c; it makes excellent preludial material because of its musical interest and vigor.

Mr. Philip James has lately produced his first sonata, a sterling work within reach only of mature professionals. A work that well displays Mr. James' wellknown tendencies for a moderate degree of modernism is his Dithyramb, 8p. vd., Gray, 75c. Something milder and

better suited to most of us is Fete, 10p. me., Gray, 75c. But the work that ought to be in every repertoire, the one that has made the best record to date, is his famous Meditation Ste. Clotilde, 8p. me., Ditson, 75c; it has that rare combination of musicianly excellence and understandability. One of the finest preludes ever written, and superb on a recital program.

Dr. J. Lewis Browne, now of Chicago, has three organ pieces of special practical merit, and each one has all the musicianship and technic it needs. Contrasts, 8p. me., Church, 75c, a study in registrational effects; Gavotte with Intermezzo, 5p. me., Church, 60c, a composition of plain musical excellence; and Simplicity, 4p. me., Church, 50c, "Elegant as simplicity and warm as ecstasy," says the inscription, and the piece fits it well.

Mr. Gordon Balch Nevin has written so many things that every organist has some one of his needs met by the material available; we take space for a few of the best of them. L'Arlequin, 6p. md., Fischer, 60c, is a study in alternation of manuals, and registration; there is no limit to the possibilities of the piece and those who like to invent idiomatic devices will have plenty of opportunity here. By the Lake, 6p. e., Ditson, 50c, is a very charming picture, one of his best. Festal Procession, 6p. me., Ditson, 60c, suitable as its title suggests. Rural Sketches and Sketches of the City, two suites, Summy, \$1.50 each, are for concert use exclusively, to afford diversion and tell a story—which they do with such success that they are sure to be found on programs every week of the year somewhere. Silver Clouds, 5p. me., Summy, 60c, is another delightful, almost catchy, melody, with rhythmic accompaniment. Song Without Words, 4p. me., Ditson, 60c, is of more classic design, a stately but beautiful melody against undulating accompaniment. Mr. Nevin's Tragedy of a Tin Soldier and Will o' the Wisp are perhaps the most widely used of all his works; it takes a showman to put the first one over with best effects, but anybody with a fair imagination can effectively paint the proper picture with the latter.

Dr. H. J. Stewart may almost be called a prolific composer. Usually his music portrays an individual flavor of originality. We mention but a few of the most practical numbers. Professional March, 7p. md., Ditson, 60c. Spanish Military March, 7p. md., Fischer, 75c. Under the Stars, 5p. me., Fischer, 60c.

For the Jeanne d'Arc celebration nothing more practical could be used for organ than the Marche Heroique de Jeanne d'Arc by Dubois, 14p. me., Schirmer, \$1. It has everything such a march should have and while we would not like to hear it as part of an ordinary service in some great cathedral, it is thoroughly useful for any average church that wants to take note of that still inexplicable mystery of direct Divine inspiration as late as the fifteenth century.

Other columns in this issue tell of an unusual service built around the organ music of Mr. R. Deane Shure. Mr. Shure long ago realized, as most of us do, the advantage of having an intelligible and inviting title for a piece of instrumental music, especially organ music. There being so little available, Mr. Shure devoted himself to increasing the supply. Across the Infinite, Fischer, \$1.25 is one of the most practical suites for programmatic purposes in a religious service, and Through Palestine, Fischer, \$1.25, is another. The Enchanted Isle, Fischer, \$1.50, is still a third, though not so definitely intended for church use. Isolated pieces, all by Fischer, are herewith noted also, as especially useful for the best type of modern religious services: Kedron Brook of Sorrow, 4p. md., 50c; Peace of God, 4p. me., 60c, with embellishing devices; Spirit Wind, 4p. md., 50c, which might be called a study in harmony pictures.

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OTTOBEUREN CHAPEL ORGAN

The Front Cover plate shows the unusual case of the organ in the Chapel of the Monastery at Ottobeuren, Germany. The photograph on this page shows a side view of the main section of that case, the end of which is seen in the Cover plate. This section runs across the gallery from the balcony rail to the rear wall, with a passage from the gallery through the arch as shown. Note the position of the console, a photo of which appears on page 218.

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German Organs: First Article

The Cathedral at Ulm and Monastery at Ottobeuren, a Renaissance that Isn't,
Sympathy that "Has Been Wasted on Bach," and Contrapuntal
Music that Becomes Alive with a New Meaning

By EMERSON RICHARDS



OUR RECENT visit to England and Germany brought us in contact with many things of interest to the American organist, and it will be our mission to try in the ensuing pages to give some record of what we saw, heard and learned from an inspection of both ancient and modern organs in these countries.

We shall not begin at the beginning, but let us start from the home of Hans Steinmeyer, Germany's most important organ builder, and journey through Bavaria. For here we will be introduced to the organs which, when better known, are bound to upset much of our complacent satisfaction with the tonal equipment of the American organ and the musical outlook of the American organist.

So on a fine, bright September morning we bid farewell to the Steinmeyer family, and accompanied by the super-energetic head of this firm of famous organ builders we slipped noiselessly through the sleepy village, pausing only to permit a herd of cattle to precede us through the Eleventh Century gate, and with a last look at the Tenth Century walls which still surround Ottingen we set out upon our journey of discovery.

Our objective is Ulm and, later, Ottobeuren. For here we are to see two distinct schools of organ building and the things musical that they represent. Something has been said about a Renaissance in German organ building. That the builders are going back to the so-called Pastorian organs for

their inspiration, and that the newer German organs are built along the lines of the old ones. This is not, as I found it, an accurate statement of the situation. It seems to me that there has, in fact, been no Renaissance because there has not, in Germany, been an abandonment of the tonal structure of the Pastorian organs. It would be almost as accurate to say that there has been a Bach Renaissance as compared with the Wagner tradition. What we will find is that the organ in Germany, so far as its tonal structure is concerned, is expressive of the music and the age for which it was designed.

Bach and Reger are the musical gods of the German organ world. The older organs interpret Bach—the newer ones Reger. An organ that will do both is the perfect organ of today. Consequently the organ of Bach and his predecessors is not the organ of modern Germany, any more than the orchestra of Mozart is the ensemble of Strauss.

In Bavaria we will find the two artistic traditions struggling for supremacy. Curiously enough, there appears to be a relationship between Gothic and Renaissance art that finds its parallel in German music, and consequently in the organs. The Gothic tradition came in from the north, while the Italian Renaissance found its way up through the Alpine valleys to Bavaria. Naturally, in southern Bavaria we will find the Italian influence predominating. Architecturally this resulted in the Baroque style of architecture so popular in Germany.

While it would not be accurate to compare Baroque architecture with Mozart and Bach, never-

theless the lightness, the brilliancy and the logic of these composers more nearly fits in with the spirit of the Italian Renaissance than with the medieval mysticism of the Gothic influence.

Some writers of authority would not agree with the above statement. They, too, have sought to draw an analogy between the architecture and music of the period. Some of them have tried to prove that Bach's art is Gothic and not Renaissance, basing their claim on his love of the German chorale. It seems to me that their premise is wrong. The chorale came from the people, like Gothic art, it is true, but its impetus came out of the Reformation at a time when Gothic influences were already decadent. Moreover, Bach was not apparently so interested in the chorale per se as in the interpretation of it. The choral preludes are interpreted in terms of polyphony and this art is essentially of the Renaissance. Not necessarily Italian Renaissance and the later Italian style of homophony, but the product of the whole revival of classic art culminating in the perfection of contrapuntal music.

Why does much of the Seventeenth and Eighteenth Century organ music sound uninteresting as played on a modern American organ? The answer is, as we shall discover, that the American organ is tonally so designed as to be absolutely unsuited for the playing of polyphonic music of the type of Bach. It is like trying to render a Beethoven symphony upon a jazz band.

THE CATHEDRAL AT ULM

So we journey into a corner of southwestern Bavaria to prove our point. Every mile of the way brings some new interest. The narrow roads are lined everywhere with intensively cultivated farms. The farmhouses are grouped in little villages, many times still surrounded with their ancient walls. The farmhouses themselves are huge stone buildings with high gabled roofs decked out in bright colors. Every farmhouse window has its box filled with bright colored geraniums. Color is everywhere.

Next we climb through the forest-covered mountains of southern Bavaria and finally, in the valley of the Danube, we see for the first time the glorious spire of the Cathedral. Ulm is Gothic—Otto-beuren is Renaissance. Their organs, as we shall see, bear out this tradition.

We make our way slowly through the narrow streets bordered by the gabled Fifteenth and Sixteenth Century houses of the city into the Cathedral square. It is market day. Everywhere are vegetables, flowers, chickens, geese, pigeons, and all of the trappings of a medieval market. We pause to admire the magnificent lace-like spire of the Cathedral, the tallest tower in Germany, and then picking our way through the jostling throngs attracted to the market, we enter the Cathedral.

German Gothic has none of the grace or imagination of the English Gothic. It is stolid and bare, and Ulm, except for the tower, is no exception.

"We are in luck," exclaims Steinmeyer. "A virtuoso from Berlin is to give a recital at this very hour," and hardly are we within the doors when the great Walker organ, said to be one of the finest of the earlier efforts of this firm, thunders forth its greeting.

This organ, of one hundred and twenty-five stops, is quite modern in its tonal equipment for a German organ. Originally built in 1857, it has undergone but little change tonally. Recently the action has been electrified, some stops added, and fitted with a new five-manual electric console. The original specifications are given herewith. Note the 32' and the wealth of 16's on the manuals.

ULM CATHEDRAL ORGAN

I. MANUAL

1 Principal 16'	16 Flöte 4'
2 Tibia major 16'	17 Rohrflöte 4'
3 Contre Fagott 16'	18 Clarino 4'
4 Second Fagott 16'	19 Fugara 4'
5 Viola di Gamba 16'	20 Octava 2'
6 Manual Untersatz 32'	21 Waldflöte 2'
7 Octava 8'	22 Clarinetto 2', Zungenstimme
8 Gemshorn 8'	23 Quint 5 1/3'
9 Viola di Gamba 8'	24 Terz 3 2/5'
10 Gedeckt 8'	25 Cornett 10 2/3'
11 Salicional 8'	26 Mixtur 5-fach 8' Ton
12 Flöte 8'	27 Mixtur 5-fach 4' Ton
13 Posaune 8'	28 Scharff 5-fach 2' Ton
14 Trompete 8'	29 Sesquialtera 2-fach 2' Ton
15 Octava 4'	30 Superoctav 1'

II. MANUAL

1 Gedeckt 16'	12 Clarinetto 8'
2 Salicional 16'	13 Spitzflöte 4'
3 Principal 8'	14 Viola 4'
4 Flöte 8'	15 Octav 4'
5 Piffaro dopp. 8' and 4'	16 Klein Gedeckt 4'
6 Quintatöen 8'	17 Corno 4' (Zunge)
7 Dolce 8'	18 Traversflöte
8 (Piano) Trompete 8'	19 Piccolo 2'
9 Posaune piano 8'	20 Octav 2'
10 Gedeckt 8'	21 Mixtur 5-fach
11 Fagott 8'	22 Quint 5 1/3'
	23 Cymbal 1'

III. MANUAL

1 Bourdon 16'	9 Vox humana 8'
2 Principal 8'	10 Oboe 4'
3 Gedeckt 8'	11 Octava 4'
4 Piffaro dopp. 8' and 4'	12 Gemshorn 4'
5 Dolce 4'	13 Octav 2'
6 Harmonica 8'	14 Flautino 2'
7 Spitzflöte 8'	15 Nasard 2 2/3'
8 Physharmonica 8'	16 Mixtur 5-fach 4'



CATHEDRAL AT ULM

I. PEDAL

- | | |
|---------------------|----------------------|
| 1 Principalbass 32' | 13 Cornettino 2' |
| 2 Grand Bourdon 32' | 14 Violon 16' |
| 3 Bombardon 32' | 15 Bourdon 16' |
| 4 Subbass 16' | 16 Viola 8' |
| 5 Octavbass 16' | 17 Violoncell 8' |
| 6 Principalbass 16' | 18 Flöte 8' |
| 7 Posaunenbass 16' | 19 Octava 8' |
| 8 Fagottbass 16' | 20 Octava 4' |
| 9 Posaune 8' | 21 Quint 10 2/3' |
| 10 Trompete 8' | 22 Quint 5 1/3' |
| 11 Clarine 4' | 23 Terz 6 2/5' |
| 12 Cornobass 4' | 24 Cornett 5-fach 4' |

II. PEDAL

- | | |
|---------------|-----------------|
| 1 Violon 16' | 5 Hohlflöte 2' |
| 2 Gedeckt 16' | 6 Serpent 16' |
| 3 Flöte 8' | 7 Bassethorn 8' |
| 4 Flöte 4' | |

NEBENZUGE

- Copula II. Ped. zum II. Manual
- Copula I. Ped. zum II. Pedal
- Copula IV. Man. zum I. Manual
- Copula II. Man. zum IV. Manual
- Tremulant zur Vox humana
- Copula I. Man. zum II. Manual
- Copula II. Man. zum III. Manual
- Copula I. Ped. zum I. Manual
- Copula zur Physharmonica
- Calcanten-Wecker

Because of the recital we were unable to examine the organ in detail or to try the individual stops. The full organ was quite thrilling, but there was little unison flue foundation to support the ensemble, which consisted almost entirely of reeds and mixtures. These German organs are voiced on what we would consider very light wind, hardly ever more than three inches, and the reeds never get above five or six inches. Nevertheless, they do have power, and this organ was no exception. The Pedal was particularly fine and extremely powerful as compared with the rest of the organ. It was a true department in itself and not a mere bass to the manuals. Naturally the ensemble is brighter than what we are accustomed to in America, but the shading was darker and the ensemble much more solid than that we are to find in the Eighteenth Century organs we are to hear later.

German reeds, because of the low pressure supplied, are not very good. Those in the Ulm organ are above the average, and are responsible for the feeling of solidity that one gets from listening to this instrument.

THE CHAPEL AT OTTOBEUREN
MONASTERY

Turning southeast an hour's drive brings us to the little village of Ottobeuren, with a population probably not exceeding a thousand people.

Perched on a hill back of the town is a great Benedictine monastery. The chapel of the monastery, built in the early Eighteenth Century, is the finest Baroque church in Germany, and I am almost ready to believe superior to anything I have seen in Italy. No photograph would do it justice. Its interior is a blaze of color. The walls, white and gold, are encrusted with the florid decoration of the period, while the half domes forming the ceiling are painted in most amazingly fresh and vivid colors. The frescoes are by well-known artists. The whole edifice presents a picture of lightness and grace. There is little of the religious atmosphere present. One is impressed more by the lavishness of the decorations than with a feeling of devotion.

We were met by Hermann Kobele, the organist, a thoroughly competent musician, who showed us this masterpiece of a bygone age. The organ case is quite the finest thing of its kind I have yet seen, in many ways surpassing the famous Weingarten case. The illustration does not do the case justice. It is impossible to get a thoroughly good photograph of the entire case. As will be noted, it rises from the choir stalls which are situated under the dome surmounting the chancel. The organ proper is situated on the gallery floor surrounding the choir. The case, like the choir stalls, is made of burled walnut handsomely inlaid, and all of the ornamentation as well as the large plaques inserted in the back of the choir stalls are of carved bronze gilded. Unquestionably the handsomest and most expensive case of which I have any knowledge.

The organ was built by Karl Riepp, later of Dijon, between the years 1759 and 1764. Riepp seems to have been a builder of considerable renown, having built a large organ in the Cathedral at Dijon. He also built a three-manual forty-stop organ for the Cathedral at Basancon. Little is definitely known of Riepp's organ background. It seems that he was actually born in Ottobeuren and was employed as a herd-boy in his youth. He later emigrated to France and became an organ builder. After building the Dijon instrument he returned to Ottobeuren and between 1757 and 1759 built the twenty-seven-stop organ situated on the left side of the choir and which is called the "Holy Ghost" organ. Upon the completion of this organ he commenced the larger one. It seems that a third and much more pretentious organ was planned for the nave of the church, but was not carried out. Evidently Riepp was quite catholic in his tastes, as the organ is a compound of Austrian, south German, and old French organ principles and the best illustration of the Baroque type of organ tonal design that I came across in Germany.

After a hundred and fifty years of service the organ naturally needed extensive repairs. This work was entrusted to G. E. Steinmeyer & Co., Oettingen, Bavaria, and a very careful restoration

was accomplished. The work was done under the personal direction of Hans Steinmeyer, the head of the firm, and no innovations were tolerated. It was Herr Steinmeyer's idea that the organ should be restored to a working condition without any alterations of its tonal structure or of the action. Consequently decayed woodwork, such as trackers and other action parts, were carefully replaced, the sound-boards gone over, and the pipe-work cleaned and restored where necessary. Every precaution was taken to return the organ to exactly the same condition in which it had left the hands of the builder a century and a half before.

The specifications have many points of interest. For example, all but two of the stops of the Great or first manual are divided. Those on Manual Two run all the way through, Manual Three has but a single stop, a five-rank Cornet, and Manual Four is again divided. The division occurs at tenor-F in the case of Manual I, and at tenor-E in the case of Manual IV. The compass of the manuals is 51-note, the Pedal 24-note. The wind pressure is $2\frac{1}{4}$ " on the whole organ.

On paper these specifications look absurd, but in reality this organ is most amazing in the power and quality of its ensemble. From the church the full organ is simply a blaze of tone. At first there is the impression that there is little foundation to the organ, but upon examination one feels that this is due more to the sensation of clarity in the ensemble than to lack of real foundation. It is not easy to describe a tone, but I might compare the full organ to a freely-voiced Trumpet, as contrasted with a French Horn as representative of an American organ ensemble. In most modern organs with high-pressure reeds, the reeds succeed in dominating the flue-work in the full organ. Nothing like that happens at Ottobeuren.

The ensemble is strictly a flue ensemble. The power is gained through the mixtures and not by means of reeds. In fact, the reeds seem to add very little to the ensemble as a whole.

This method of gaining power through the mixtures is one of the impressive things which I learned from the examination of these old organs. In a measure it accounts for the lack of development of the German reed even of today.

In England, where the mixture has received far more attention than it has with us, it has, nevertheless, not reached the same point of development as it has in Germany. Therefore we find the master builders, like Father Willis, driven to the high-pressure reeds to gain power in their organs. The Germans have never felt the necessity for this, since they get the same result from the mixtures and the mutations.

Not only do the mixtures add power, but they also add foundation. They produce synthetic resultants which add to the unison foundation. Sounding these mixtures one can very audibly hear

OTTOBEUREN MONASTERY ORGAN

I. MANUAL

Bass: (B.) C - fis

Diskant: (D.) g-d³

- | | |
|------------------------|------------------------|
| 1 Princip 16' von g ab | 14 Tertz 1½ B. |
| 2 Flauta 8' B. | 15 Tertz 1½ D. |
| 3 Flauta 8' D. | 16 Quint 1½ B. |
| 4 Copel 8' B. | 17 Quint 1½ D. |
| 5 Copel 8' D. | 18 Fornit B. 5-fach |
| 6 Gamba 4' B. | 19 Fornit D. 5-6 fach. |
| 7 Gamba 4' D. | 20 Trompet 8' B. |
| 8 Octav 4' | 21 Trompet 8' D. |
| 9 Flet 4' | 22 Cromer 8' B. |
| 10 Nazard 3 B. | 23 Cromer 8' D. |
| 11 Nazard 3 D. | 24 Voxho 8' B. |
| 12 Quart 2 B. | 25 Voxho 8' D. |
| 13 Quart 2 D. | 26 Clairon 4' B. |
| | 27 Clairon 4' D. |

II. MANUAL: C - d³

- | | |
|----------------|---------------------------------------|
| 28 Copel 16' | 36 Quint 3 |
| 29 Flauta 8' | 37 Tertz 3 |
| 30 Copel 8' | 38 Waldfflet 2' |
| 31 Princip 8' | 39 Tertz 1½ |
| 32 Salicet 8' | 40 Cornet 5-fach v. c ¹ ab |
| 33 Gamba 8' | 41 Mixtur 4-fach |
| 34 Prestant 4' | 42 Cimbale 4 - 6-fach |
| 35 Flet 4' | 43 Trompet 8' |
| | 44 Clairon 4' |

III. MANUAL: C - d³

- 45 Cornet 8' 5-fach von g ab

IV. MANUAL

Bass: (B.) C - e

Diskant: (D.) f - d³

- | | |
|----------------|-----------------------|
| 46 Copel 8' B. | 51 Quart 2 B. |
| 47 Copel 8' D. | 52 Larigo D. 2-fach |
| 48 Flet 4' B. | 53 Tertz 1½ B. |
| 49 Flet 4' D. | 54 Tertz 1½ D. 2-fach |
| 50 Quint 3 B. | 55 Hoboi 8' B. |
| | 56 Hoboi 8' D. |

Bass of Cornet taken from Nos. 46, 48, 50, 51, and 53, and all playable from III Manual.

PEDAL: C - c¹

- | | |
|----------------|------------------|
| 57 Princip 16' | 62 Flet 4' |
| 58 Copel 16' | 63 Mixtur 3-fach |
| 59 Octav 8' | 64 Bomba 16' |
| 60 Gamb 8' | 65 Trompet 8' |
| 61 Quint 6' | 66 Trompet 4' |

NEBENZUGE

Clavier I - II
Tremulo dous I.
Tremulo forte I.
Tremulo dous II. III. IV.
Tremulo forte II. III. IV.

8' and even 16' resultants, so that the organs do not sound shrill as we have been led to believe. The effect is, of course, not the same as with a reed chorus dominating the flue. There is less of the

orchestral quality to the ensemble. On the other hand, it shimmers like so much silver. It may be said to be more metallic, colder, and less emotional, and to that very extent it seems to fit in with the music that it was designed to interpret. Not that the music of Bach is not emotional, but the emotion appeals to the intellect more than to the heart.

The organ is divided, and the case is duplicated on each side of the choir. Each organ is complete in itself. That on the right-hand side has forty-nine stops with its own console. That on the left-hand side has twenty-seven stops and its own independent console. Herr Steinmeyer sternly resisted the temptation to join the two organs together by means of an electric console, and beyond making the necessary repairs has left the consoles exactly as they were originally.

Time did not admit of an extensive examination of the smaller organ, so that only the larger four-manual will be discussed here.

Many of the individual stops are still very good. It would be hard to equal the Flutes and the Gedeckts in this organ. They have a lovely, singing quality all their own. The Diapason (Nos. 2 and 3) is bright, but quite pervading in the church. The Diapason Chorus is very brilliant. The Fourniture (Nos. 18 and 19) is very powerful.

It is simply amazing the "big" effect that these older builders obtain with the extremely light wind at their disposal. The pipes are of rather large scale, with wide mouth and an extremely low cut-up, which is part of the secret of their power. They are nearly all of pure tin. But after all, it is the mixtures upon which falls the burden of putting the punch into the organ, and how they do it! They are not screamy affairs. Much that one reads about the absurdities of the old mixtures is a sheer libel.

These builders were true artists. They knew what they were doing. They had certain limitations to meet, mostly those inherent in light wind. They could not go forward and develop the modern reed. They had to accomplish that synthetically, and they did a fine job in an artistic way. Examine the specifications. One will note that there are but eight unison flues on the manual, while the upper work consists of nineteen stops, of which eight are off-unison ranks. In addition, the seven mixtures have no less than thirty ranks.

Much sympathy has been wasted upon Bach and his contemporaries because of the alleged tonal limitations of their organs. The truth is that these masters had at their command tonal resources quite undreamed of by the modern organ.

An examination of Bach's orchestral work demonstrates that he was a great colorist, and there is no reason to assume that he abandoned the brilliant color resources of his organ when it came to interpreting his own work, and that of his predecessors.

At Ottobeuren these color effects are produced largely synthetically, but that adds only to their interest. It would be difficult to find a finer solo effect than the Copel, Nazard and Tertz on Manual I, particularly with the Tremulant in action. Speaking of Tremulants, I thought that I had something new when I specified fast and slow

unified and transmitted to the third manual to form the bass of the Cornet. Anton Schmid, Munich, who made a comprehensive inspection of the rebuilt organ, says in his report upon the instrument: "On first view it seems an absurd idea of the builder to put only a Cornet on the third manual, but comprehension becomes ours when



OTTOBEUREN CONSOLE

Tremulants on a number of the divisions in the Auditorium organ, only to find that old Reipp had beaten me by 165 years, as witness the specifications. Another delicate and very beautiful solo effect is the Copel and the Larigo on manual IV. Herr Kobele showed us many such effects. It will be quite impossible to detail them all here.

Another fable is that the old builders could not produce string tone. The Gamba (No. 33) is quite as good as the average string and speaks about as quickly. Three mixtures on Manual II (Nos. 40, 41, and 42) are the forerunners of the modern swell reeds. The Trumpets were too thin and rough to suit our taste, and were not very beautiful. On the other hand, the Cromer (Nos. 22 and 23) was distinctly good, and the Vox Humana no worse than its modern prototype. The Oboe (Nos. 55 and 56) was quite orchestral.

The third manual is naturally an object of interest. As will be noted, it has but one stop and that a five-rank Cornet. Even more interesting is the fact that stops Nos. 46, 48, 50, 51, and 53 are

sound pours forth." The effect is that of a smooth, powerful reed of the Tuba class, and by placing it on a separate manual it may be used in solo as well as in chorus. It is a striking effect in the organ. Its composition is Gedeckt 8', Flute 4', Twelfth, Fifteenth, and Nineteenth. The synthetic resultant is most amazing, and quite beyond adequate description.

The organ in Weingarten, which is not more than sixty miles distant, has often been held up to ridicule because of the alleged super-abundance of mixture stops, but considering these mixtures in the light of the function that they perform and the manner in which they were voiced and regulated, I am prepared to believe that there was nothing at all absurd in either their design or employment, and as these effects become better known, they are bound to be introduced in the modern organ.

I have said very little about the Pedal, but as usual in these German organs, the Pedal more than forms merely a drone bass. It was a keen, power-

ful, live department, and equal in balance to the rest of the organ.

For nearly two hours Kobele demonstrated the apparently endless resources of his instrument, building up to thrilling climaxes, and then subsiding into soft effects which floated through the church like whispers from the past.

The organ shines with the iridescent colors of mother-of-pearl. What an amazing difference when one hears a fine musician like Kobele interpret Bach on such an organ! The inner parts and the counter melodies stand out as vividly as the figures

in the frescoes overhead. Contrapuntal music becomes alive with a new meaning. There is a vivacity and a sparkle undreamed of. Hooty Diapasons and modern Tibias have no opportunity to obscure the sharply-cut figures with a musical fog.

Reluctantly the demonstration was brought to a close. A group of bare-footed urchins, which constituted the choir, were assembled for their rehearsal. We paused to listen; and let it be whispered, we have heard much worse among the highly paid choirs in New York.

(To be Continued)

Lynnwood Farnam

Something about the Childhood and Youth in Canada and the Studies as a Scholarship Student in London

Fourth Article

By T. SCOTT BUHRMAN



ARON BURR in his essay in *THE AMERICAN ORGANIST* for January 1931 remarks, "It is noticeable that, although the Farnam career and characteristics were so widely and fondly known, the personal doings of the man are obscure, nebulous. He might have had no personal life!" Mr. Burr never met Mr. Farnam personally, though he saw and heard him often. And even though "the doings of the student and the artist in him are known and revered wherever there is concern for the classical contemplation of the organ and its finer literature," that did not save him from the incomprehension that brought, as its only possible fruit, the suspicion that his playing was mechanical, cold.

What a miscomprehension. Yet so far as I know, he never openly resented it nor tried to refute it.

While he lived we made little effort to understand the driving impulses of his life. We were content to admire his art and let it go at that. Mr. Farnam made history for the organ. He made the future of the organ world—art and industry—a richer future for every serious worker. It behooves us to reward his memory by recording, before it is forever too late, something of the real beauty, the real charm, the lovable personality of the man.

Mr. Farnam was born January 13th, 1885, in Sutton, Quebec, Canada. His father was Arlington Ingalls Farnam, born in East Dunham, Quebec; his mother, Bertha Amanda Wood, was born in Dunham. There were music lovers, even musicians, on both sides of the family. On the Farnam side there was a family orchestra in which nearly

every member took part; his father played the cornet and lead the organization, while the latter's mother (our subject's grandmother) played the piano. At the present time there are two cousins who are professional musicians. On his mother's side there was the emphatically musical Curtis family; Mrs. Farnam's mother was a Curtis.

Thus Mr. Farnam had a distinctly musical background. In addition to those named, an aunt played the cornet, two others played the violin, one uncle the violin and another the doublebass. At the early age of half a dozen years Lynnwood Farnam himself was in the family orchestra as a cellist. The date of his parent's marriage was October 12th, 1881. Though Mr. Farnam crossed the border for his first position in the States in 1913 he ever remained loyal to Canada—and we would not have it otherwise. If ever any two nationalities were brothers under the skin, Canadians and Yankees are. May they ever be.

At the age of six Mr. Farnam began his schooling in the Academy at Dunham, and less than ten years later he was transferred for the higher grades to the Academy in Cowansville. During this period his music education was progressing along with other studies and an increasing interest in the organ. By the time the courses at Cowansville were finished, the great idea took possession of him, he won a scholarship, and henceforth officially his studies were music.

His first music study began when he was five years old and the finest of all teachers was his. After his mother had given him his foundation she sent him to continue with a professional music teacher, and it was Lillian Jackson's privilege to be the first out-of-the-family teacher for an artist

who was destined to write a new day across a still struggling art.

Between the ages ten and fifteen Mr. Farnam studied piano first with Miss Jackson and then with Mr. G. W. Cornish at the Dunham Ladies' College (now St. Helen's School) where the young man was admitted by special arrangements because of his unusual talent. Walter Lynnwood Farnam was making a name for himself—as pianist. Even at that early age he was doing nothing by halves. When the Lord Strathcona Scholarship was again offered, Mr. Farnam, pianist, won it. That resulted in three years at the Royal College of Music in London, plus one extension year.

And it meant the birth of an organist.

We all remember that among Mr. Farnam's other accomplishments were half a hundred piano recitals. We have taken it for granted that these piano recitals were a side issue. Perhaps some of them were, but most likely they were not. They were recitals by a pianist who was struggling to make a success of piano playing.

"What, Farnam, are you here again?" Mr. Farnam was never super-sensitive but that remark, hurled at him in slightly-concealed apathy by Mr. Franklin Taylor who had been his piano teacher in London for three years and had advised him that he was no musician to begin with and might as well give up music as a profession, cut deeply into his heart. His most faithful chum through all his life—his sister—was the only one to know how it hurt.

The point is that Lynnwood Farnam was not an organist but a pianist, was not educating himself to play the organ but to play the piano.

It was in 1900 that Mr. Farnam first went to England to study piano at the Royal College. But his real heart wasn't in it. His favorite imposition on unsuspecting manufacturers in his early childhood days had been sending innumerable letters to every manufacturer he could find to request a copy of their catalogue of harmoniums, melodeons, organs, and over those catalogues he would spend hours upon hours of delighted study. He had been critically ill of pneumonia when but three years old, and from his fifth to about his fifteenth year his family lived on a farm; when the old horse and buggy were put in line for a little buggy-ride of an afternoon or evening, his curiosity was invariably aroused at the passing of a church, nor was it satisfied till he could in one way or another return and personally investigate what sort of an organ it had; if it had only a harmonium it was all the same to him. The delight was perfect if he could in one way or another, with or without permission, seat himself on the bench and play the thing. His sister vividly recalls the first occasion when her brother succeeded in laying his fingers on a real organ. Among his other delights was that of riding the merry-go-rounds on the annual family visit to the Fair at Bedford. That first organ to fall un-

der the fingers of Lynnwood Farnam was the little one-manual organ, with pedals, in the Episcopal Church at Dunham, and there flashed across his face, as his sister recalls it even today, that same look of joyous exaltation which always marked their heroic rides on the merry-go-rounds.

So, burdened with a heart full of organ and fingers full of piano, Mr. Farnam found himself in London, a scholarship piano pupil. His sister shared his secret with him, that he "pined for the organ." His piano studies began to drag. His success as a pianist was fading. His teacher was discouraged and so was he. A friend wrote home to urge that he be permitted to change from piano to organ, but permission was refused. Matters went from bad to worse. He must get to the organ. Then came another letter from an understanding heart, and to the parents of the future artist this letter said, "It is imperative!"—the man's very life, not merely his success, depended upon the change, and the change had to be consented to "immediately."

The change came. He began organ, as a secondary study, continuing piano as before. His organ work satisfied himself and his teacher; his piano work improved. But when the order was reversed and the organ became first study, the piano second, only then did the progress in piano equal expectations and satisfy his teacher.

And here is another astounding fact in the life of Walter Lynnwood Farnam, who later so completely dropped the Walter that but few of his friends remembered he had more than one given name. And there's a story of rhythm in that too, a story explaining somewhat the peculiar perfection of the rhythm that ruled his music. The fact referred to is that Mr. Farnam studied organ only three years and two months. Be that a blow at existing methods of teaching, or a bow to the profound genius dwelling within the man, it's all the same in the long run. Mr. Farnam achieved because he was Mr. Farnam, not because this or that extraneous system had been able to pump knowledge and art into his head and fingers.

His organ teachers were Messrs. James Higgs, two months; F. A. Sewell, two years; W. S. Hoyte, one year.

Then this student of music, who had been continuously away from home since his fifteenth year, became a free artist as he had been a free man. A free man whom freedom never could spoil. He didn't smoke, he didn't drink, and if under the extreme provocation of an odd moment he ever gave expression to the mild expletive "Damn!" a word so helpful to most of us, we have no record of it. The worst he would use, as occasion rendered something desirable, would be, "Good Lord Strathcona!" or "Con-dem it all!" Self-control was his, certainly; yet that self-control was by no means self-abnegation. As Dr. Elwood Worcester said,

during the course of his address at the beautiful memorial service in St. Thomas' Church, New York, Mr. Farnam was so diligent in the practise of his art that such physical warnings as he must have received toward the close of his tremendous career passed all unheeded through a mind and heart ruled alone by their craving for perfection in an art. How many of his friends ever knew that one eye had to do duty for two, because the other was almost useless? In fact he himself did not discover the defect till he entered the army service and began target practise. His own physical being concerned him but little; the thing that mattered was the work he was doing, the art he was trying to perfect.

Now other men have worked just as hard, apparently, as did Lynnwood Farnam. What made the difference? Was he a genius? In his personal conversations with me he never admitted any assistance whatever from any source other than his ability to work hard; no guardian angel known to him ever gave him the assistance of that divine spark we commonly call genius. Yet he was always quick to learn anything pertaining to music and learn it with less effort than the average person. Even as a boy he evidenced the beginnings of that impeccable taste that was eventually to be synonymous with the name, Lynnwood Farnam.

Here's a little note-book—one of the dozens upon dozens he kept through all his life, and for all purposes—filled with the names of two hundred classics.

"Surely you cannot play all these compositions!" exclaimed Dr. Worcester to the candidate before him, the candidate who wanted above all else to be selected for this great Boston church.

"Yes, I can," was the simple answer. A perfectly adequate answer. "Yes, I can." In the words of Mr. Alexander McCurdy, Jr., one of the most brilliant of a group of brilliant Farnam pupils, it was Mr. Farnam's method through life to defeat difficulty by still greater difficulty. If a stop couldn't be changed at a particular point in the music, lay a penknife on the console and not only change the stop but move the knife to the other side of the console at the same time—and, "Make it look easy."

"Yes, I can." There is the creed of a genius. All easy enough to say, isn't it? The difference is that Mr. Farnam was willing to spend the hours necessary to make it as easy to do as to say.

But we are becoming too involved in the musician, the artist. What of the person, the human being? Let us first quote from a letter written by Mr. G. Harold Brown whose acquaintance with Mr. Farnam began in those early Canadian days and continued, at a distance, to the end. Mr. Brown says:

"Replying to your inquiry concerning some incidents in the life of the late Dr. Farnam while

associated with him in Montreal, Canada, permit me to say that you have expressed my sentiments very beautifully in THE AMERICAN ORGANIST.

"Those who knew Lynnwood Farnam only as a great organ virtuoso cannot begin to appreciate the combined virtues—love toward his friends, humility, a generous heart, and an unceasing determination to give of his best in the uplifting of the art of organ playing—that made up his beautiful character.

"I treasure very pleasant memories of visits with him at his study in Christ Church Cathedral, Montreal, when he would discuss his proposed programs for those memorable Lenten recitals which contributed so much to organ playing in Montreal.

"His frequent visits to Macdonald College (twenty miles outside of Montreal) where I had the honor of serving as organist at that time, were a delight. He would appear so happy at the console of the large Casavant there, and play, as always, from memory the works of Widor with such effect that one could almost wish he would play on forever. He has often remarked to me his pleasure at playing on a Casavant. His extensive knowledge of the many instruments in Montreal was acquired through personal contact with them. It seemed a hobby with him to be posted concerning all organs, large or small.

"It was my good fortune to hear nearly all his recitals in Montreal, some attempted under most unfavorable conditions when he would be obliged to discontinue his program owing to a very unreliable instrument at that time in the Church of St. James the Apostle. The sweet patience exhibited proved the wonderful character of the man destined to become the world's premier organist.

"It was not until he had become organist at Christ Church Cathedral long enough to have some additions and alterations made to the organ there that his true talents had the opportunity to expand. He soon won the recognition so honestly deserved, and from that time on his recitals were a distinct inspiration to students and lovers of organ music, who would gather with pencil and music scores to make notes during the program.

"The organists of Montreal owe much to Lynnwood Farnam, and I for one take pride in acknowledging the inestimable help and inspiration received through personal contact with him, and from listening to his memorable programs at the Cathedral.

"It was my privilege to accompany some of our students to Cleveland, in January, 1927, to hear Mr. Farnam's Bach recital at the Cleveland Museum of Art. I had requested of these students that they pay particular attention to the artist's pedal technic. The perfect execution and clearness of the pedal themes interwoven throughout the Bach numbers left a wonderful impression on these

young organists, which has proved of great value to them.

"As an indication of Mr. Farnam's generosity with his art, at the close of this Bach program he was surrounded by several enthusiastic organ students of Cleveland, and at their request very willingly played some additional Bach numbers not in-

cluded in his program; in reality we enjoyed two Bach recitals that evening. Mr. Farnam's congenial smile met every request and it made us all feel very much richer for having travelled some distance to hear the greatest organist of the present era."

(To be Continued)

Modern Music Once Again

Championed, Defended, Praised, Extolled, Exalted, Applauded
Its Enemies Condemned, Excoriated, Executed
All Done in the Best of Good Humor

By ALLAN BACON



SOMETHING should be done about the article in the October issue entitled *Modernistic Music*, by Mr. Walter Lindsay, and apparently it is up to me to do it. The article is well-written and thought-provoking; the writer has a most readable and graphic style, and states his case so plausibly and convincingly that a reply of some sort is really necessary. While I make no claim to authority on the subject of modern music, it so happens that it is a sub-

ject to which I have given much study and attention for many years. It has interested me both from the practical and the theoretical (or psychological) standpoint. It is, in fact, a subject close to my heart, and I am convinced that Mr. Lindsay's cleverly written article, distinctly popular in its presentation of the case, does scant justice to the cause of the modernists, and moreover gives to the average reader a misleading and erroneous impression of the real nature of the issues involved. In the spirit of fair play, and in behalf of those composers who feel justified in using the modern idiom as a vehicle for their inspiration—the only idiom, by the way, in which they can express themselves with sincerity—and who may resent being made to appear unnecessarily ridiculous, I ask indulgence while I endeavor to point out some of the inconsistencies of Mr. Lindsay's article.

First of all, one cannot help wondering what the author's definition of music is. He must have one, of course, or he would not be so caustic in his denunciation of our "ugly," "bore-some," "stupid," "dull," "meaningless," "pointless" modern music. Perhaps it would have cleared the air a little if he had announced at the outset what, in his opinion, music is, or should be—or possibly the readers were expected to infer, after digesting the above list of adjectives and realizing the terrible mess our music has somehow gotten itself into, that music should be all that our so-called modern music is not. Now, criticism is, of course, always in order in any field of human endeavor, but back of any valid criticism there is always the presupposition of a standard or criterion by which the issue involved is to be judged. If no standard or basis of comparison is actually stated, it must nevertheless be implied or assumed, otherwise there can be no warrant or justification for the criticism, no valid claim for its consideration.

What, then, are the implications back of the many severe criticisms which Mr. Lindsay levels against our

modern music? First of all, we must in all fairness admit that he has in his critique broken what to many will appear to be new ground, in that he has succeeded in getting away from the old familiar standby of entrenched orthodoxy, namely, that the new music is bad because it is ugly. It would seem that a great gain has been made here; indeed most welcome and refreshing it is, not to have thrown in our faces again that old argument which has been the battle-cry of the standpatter ever since the days of Hucbald. But let us not be too easily misled; instead of shifting his attack to a different spot, it may be that he is merely employing military strategy, smoke-screen, camouflage—or what have you? For is it really a different spot?

On the very first page of his article the author proceeds to "lay the ghost," as it were, of the time-honored "ugliness" argument by stating frankly that to many fair-minded people the question of beauty does not enter into the problem. "It is perfectly idle," he says, "for anyone to say off-hand that it sounds unpleasant to him, because that is no reason at all why it should not sound pleasant to somebody else." All very good—but common sense prompts us to go one step farther and say, "What sounds unpleasant to me now may sound pleasant (to me) at some future time." Here we have the very nub of the whole problem, as well as the key to its solution.

Any open-minded person must admit the reasonableness of the proposition just stated, namely, that our ideas of beauty or ugliness not only can but do change during our own lifetime. Each individual reader can undoubtedly verify this out of his own life and experience. For my part, I can distinctly remember the time when my piano teacher first played one of the Debussy Preludes for me. It was during my high school days, when my ears were just getting used to Wagner, and the distress and resentment it aroused in me (I was aghast that anyone could deliberately treat a piano like that!) are still vivid in my recollection; whereas the sounds that my ears receive now with equanimity—nay, genuine pleasure—oh well, that's "something else again, Maw-russ." Does Mr. Lindsay assert that his reactions to Debussy, or Richard Strauss, let us say, are exactly the same now as when he heard these works for the first time in his boyhood? In fact, he not only will have to admit that his ideas of the inherent beauty or ugliness in these composers' works have undergone a change during his own lifetime, but his ideas relative to his understanding of these and other composers' works, his understanding of the whole anatomy and technic of musical

composition, his ideas of harmony, rhythm, form and melody, have all undergone more or less of transformation. That is, he will have to make such an admission or else confess to being a hopeless "stick-in-the-mud" (to quote his own expressive epithet), a back number, incapable of any progress or development. And what is true of him applies as well to any normal, growing developing human being. It is true of every person who is capable of being "educated."

However, this phenomenon of growth and development and of resulting change in our perspective and attitude towards our environment, all these things are so trite and commonplace in our everyday experience that it is with diffidence that I call them to the attention of serious-minded people. And yet these lie at the very basis of any intelligent attempt to evaluate our modern music, and must be taken into consideration in any endeavor to study and understand its novel technic and startling innovations of harmony, form, etc.

When Mr. Calvocoressi, in his valuable book, *Musical Criticism*, states that "the human ear is susceptible to education," he is undoubtedly referring to this thing which we were just discussing, that our appreciation of and our ability to listen with discrimination to more and more complex harmonies, increases with our experience. The fact that our general knowledge, understanding and appreciation of all other aspects of music—or of all other forms of art, for that matter—are also susceptible to education, he evidently considers such a commonplace as to be not worth the stating.

Now, education is a complicated process, and when any worthwhile objective is to be attained it generally demands fair amounts of both time and mental exercise. When we want to learn mathematics, for example, or history, we all know that the mere purchase of a textbook and the solving of a few problems or memorizing of a few dates will not accomplish the trick. If we want to learn a foreign language (Chinese, let us say) it is valuable in the final stages to attend lectures delivered in the tongue, but in the early stages such things would be of little value, for the process is a slow and gradual one, with emphasis upon grammar and sentence structure and conjugation and declension (if the Chinese have such things—which I am told they don't!—but anyway you get my point).

How about music? Can we learn the art of music—become "musicians," in other words—by simply attending concerts or recitals? Or studying music history textbooks? Or maybe the study of the piano, and the building up of a fluent technic which will enable one to give a superb rendition of the Waldstein Sonata, will make one a musician? All of these things are valuable, but in themselves of course quite inadequate. For music is both an art and a language (see Spalding's *Music: an Art and a Language*) and a serious study of it is a fairly sizable proportion. But here is the joker in the game: Music, by virtue of being both an art and a language, partakes of certain of the characteristics of each, possibly the most important being the element of change—or growth or evolution, as you may prefer.

Now, generally speaking, a language changes rather slowly. Exceptions have occurred in history, of course, but as a rule a language remains fairly static as regards the great bulk of its vocabulary, sometimes over periods of hundreds of years. The language of Shakespeare is, to all practical purposes, our language today; a few words here and there have become obsolete, and of course our scientific age has added quite a few words to the vocabulary. But periodically certain upheavals have taken place in our human society, for one cause or an-

other, which have resulted in rather abrupt and sudden changes in the language of a certain locality or group of people. When the early Latins migrated down into what we now call Italy, the result was temporary chaos, linguistically speaking; a few Etruscan words survived (why is it, for example, that our words "cavalier" and "equestrian" come from two Latin words, each meaning "horse"?) but neither of the conflicting languages remained pure, the inevitable result being a blending of the two. When the Normans invaded England . . . but further examples are needless, for my point is obviously established that many fairly abrupt changes have taken place during the course of the development of our various languages—even though we at the same time admit that these sudden changes are the exception rather than the rule in history. Now exactly the same thing can be said of the history of art in general. Certain schools have come upon the scene from time to time, the Dutch School, the Italian School, etc., and have flourished for a season, established certain more or less definite principles, methods of technic, etc., and then given way to other systems, sometimes gradually, sometimes with the suddenness of a revolution.

Now, in ordinary usage, "language" refers to actual words, spoken, written or otherwise expressed, by means of which ideas are conveyed; but the word is also used in a much freer sense. In fact, it embraces every mode of communication by which facts can be made known, feelings expressed, or emotions excited. For example, we have these beautiful lines with which Bryant begins his *Thanatopsis*:

"To him who in the love of nature holds
Communion with her visible forms, she speaks
A various language."

The function of Art, on the other hand, in contrast to language, is to reflect or give expression to, by some medium or vehicle of communication which is mutually understood, human feeling, or emotion, or experience—in other words, to mirror human life itself. Art may be called that dynamic, that mysterious incentive which impels man to express, through some common medium, those feelings and emotions which apparently transcend the powers of mere human verbal utterance. Thus it has been said that art begins where verbal language leaves off. And all forms of art—paintings, sculpture, poetry, or music—require a medium of expression, a technic, or in other words, a language. But this medium of expression must be mutually intelligible. That is, he who gives forth the artistic message, whatever it may be, must understand the medium of expression, as well as those who seek to receive the message.

In music, then, we have an end to be achieved, namely, the realizing or the reflection of human thought, feeling, or emotion, through the medium of sound waves, and we also have the means or the method by which this emotion or thought is to be expressed, namely, language or technic of the composer, which makes itself known through the harmony, form, melody, rhythm, etc., which he employs. And this language must be intelligible to the hearers, otherwise no message can be received. If a man in the street starts talking to you suddenly in Chinese, he may be telling you that your house is on fire, or he may be simply an imbecile; if you do not happen to understand Chinese, your emotional response is practically nil in either case.

Now what has all of this to do with Mr. Lindsay, from whom we seem to have made an unwarranted digression? Simply this: his criticism of many of the new pieces which have been played recently by the Philadelphia Orchestra is that they are "so terribly, so desperately

stupid." When all is said and done, he says, the fact remains that they "haven't any point." He then proceeds to tell us very definitely what he expects of a composer. "When I hear a piece of music, I want to feel that the composer has actually invented something; that he has put together certain notes either in the form of melody or of harmony, which represents an idea, and that this idea is sufficiently definite to be grasped as such, and to be recognized as being an innovation on the part of the composer." There you have it, just like that.

And what are the standards he suggests, the standards of "melody" or of "harmony" with which comparisons are to be made and by means of which judgments of good or bad are to be rendered? Behold, he offers us a list of sixteen themes, selected with apparent impartiality from the whole range of musical literature, which he says are good examples of the kind of thing a composer should do in order to fulfill the requirements as stated above. 'Tis an excellent list, too lengthy to quote here; an analysis, however, results in a most interesting discovery.

Two of the themes are from the great Johann Sebastian, and the rest include such classics as Beethoven, Guilman, Verdi, Mascagni, Sousa, Sibelius and Tchaikowsky. Even "Dixie" and the hymn-tune "Antioch" are given as examples. The only really modern composer he mentions is Stravinsky. (Lest I be accused of unfairness let me say at once that the inclusion of a Debussy theme constitutes no exception to this statement. The musical world has long since ceased to squabble over Debussy's works; even the fundamentalists have placed him among the classics. Stravinsky, on the other hand, is still very much in dispute.) And while much of Stravinsky's message is couched in an extremely modernistic idiom, yet it is also true that many of his themes are as innocently diatonic as Mozart or Haydn. The particular theme Mr. Lindsay quotes, however, is not familiar to me.

Now the significance of all this must be fairly obvious; even he who runs may read and see for himself the absurdity of trying to pour old wine into new bottles; with tremendous earnestness he insists upon judging the present by the outgrown and outworn standards of yesterday; he seems quite oblivious of the fact that a new medium of musical expression has finally arrived upon the scene, after much advance preparation and experimentation, and that to attempt to force this new language into the straitjacket of the past and to judge it by rules and traditions which obtained under an entirely different regime is futile. The dilemma may be likened to that of a worthy Saxon Rip Van Winkle, who, falling asleep about the year of our Lord 1050, awakens fifty years later to find his countrymen speaking a strange, corrupt tongue. Among the Saxon peasant communities he still encounters his old familiar mother-tongue, with only an occasional foreign word appearing; in the newly-settled Norman villages, however, he feels completely lost. Is this really English that he hears? Alas and alack! His plight is indeed a pitiable one.

The mistake has been that of assuming that, since the production of music during the past two or three centuries has made use of certain principles or formulas of technic—certain "rules of the game" respecting chord formations, "key centers," tonality, melody writing, thematic development, form, and the use of color, etc., etc., therefore these rules or principles constitute an infallible guide or criterion by which to judge all future efforts in the way of musical composition. The modern composer is to be judged by the way the thing has been done in the past, and our thumbs go either up or down

on his work according to how it survives the comparison.

A Brahms Symphony, for example, is a "highly organized composition," and since some modern works seem to lack this "organic unity," they accordingly do not "rate." With tonality done away with, there is no sensation of "excursion and return;" one chord is no more restful than another; since "we have not started from any fixed point we can have no feeling of having gotten anywhere in particular, and there being no fixed point to which to return, we might as well quit one time as another." Apparently a masterpiece of logic, that—but what are we to infer from it?

Simply that for several hundred years we have been accustoming ourselves to a musical system based upon certain "diatonic scales," and these scales have always had a "key center," and the chords resulting from these scales—the building material of our musical system—have been used in our compositions according to very fixed rules in which this "key center" idea has played a very vital part, with the result that we have built up in the race a set of definite psychological stimuli and responses, based upon the "excursion and return" principle; we have trained ourselves to anticipate mentally (most of the time quite unconsciously) all cadences and cadence-like progressions and resolutions.

And now that our musical system has apparently reached an impasse and further progress along the lines of the old tonal systems seems impossible, and many of our greatest composers have accepted the challenge and are boldly working toward and gradually developing a system of complete harmonic freedom—now that the decisive step has been taken, and the old familiar cadences and other harmonic landmarks have disappeared, of course there comes at first a protest—and the protest is loudest from those who have been nourished the greatest length of time upon the old system, and have as a result built up a set of strong psychological reflexes and responses. But the comparison of the abolishing of key-relationships to a ship without a compass is quite unworthy; it may be well to ask: What did seamen do before the discovery of the compass? Used the stars? Verily! And a very good system, too—in fair weather.

A ship, then, may be guided in more than one way; when the stars fail, we can fall back on the compass—and even the compass may one day be as great a curiosity as a model T. Ford.

After all, in the last analysis, who is it that decides how and where the ship is to be guided? The master at the helm! And for anyone to intimate that Schonberg, Carl Ruggles, Edgar Varese, and others, writing in a pure atonal idiom, do not know where they are going, like ships without a compass, is simply colossal* effrontery.

Again, Mr. Lindsay protests against the abolishing of harmony altogether as a means of design and its abuse as a means of color—which he says some moderns are doing. Well, here is the same psychological problem bobbing up that we encountered in the key-center question which was discussed a moment ago. Just because harmony has been used in the past for purposes of design . . . oh, well, why bring that up again? However, the illustrations are most unfortunate, as well as misleading. The real question at issue is: if modern composers honestly feel that under certain conditions harmony may be used exclusively for purposes of color, are

*In which colossal effrontery the Editor most heartily joins; he entertains the profoundest scorn for the music of the gentlemen named. Just how many of our readers actually know that stuff and like it?—Ed.

they justified in so doing, if it achieves the purpose for which it is intended.

But if Mr. Lindsay chooses to fight with his own weapons then let him answer this one: Even though men have invented the automobile, why should we for that reason allow it to entirely supplant the horse as our means of ordinary locomotion? Why not keep on using horses for our highway transportation, in addition to using autos? And his intimation that perhaps our composers haven't skill enough to use harmony for both purposes, is again unworthy.

The last argument presented was that dealing with the emotional element. Let me quote: "Most of us, in listening to music, like to have our emotions stirred." He then goes on to mention some of the great classic masterpieces as examples of what music should be from the emotional aspect. Now there are just two things I should like to ask at this point.

First, where in heaven's name did Mr. Lindsay dig up a definition of music which included, as a necessary factor or ingredient, the element of emotion; and having answered that, why in the name of Beelzebub should he expect other people to accept his definition? Second, who are the "advanced musicians of today" who are ready to "deny that music can have any emotional effect at all."

I most heartily agree with his remark that one hardly knows what to say to such a theory as that. As a matter of fact, no one but an incurable fundamentalist (as Mr. Lindsay has every appearance of being) would insist upon having his "emotion stirred" every time he listened to music. The truth of the matter is the emotional element is only one of several factors which may or may not go into the production and hearing of music; to say that it is a necessary, inevitable factor is almost as ridiculous as to deny that music can have any emotional effect at all. Mr. Lindsay has evidently stirred up a miniature tempest-in-a-teapot. His attitude on the question of music arousing the emotions, however, reminds me very much of the plight many good old souls used to be in—and still are, for all I know—when the idea of a literal Hell of fire and brimstone was taken out of their religion. For them, religion simply wasn't religion at all and the incentive to live a good life ceased when the threat of that Hell of eternal death and damnation no longer confronted them. But speaking of fundamentalists, a friend of mine once remarked that he could see the "fun" part of it, and likewise the "dam," but he failed altogether to see where anything "mental" came in.

Throughout Mr. Lindsay's article there appeared to be a tendency to confuse issues. I mean that many times his criticisms were of such a nature that they could be applied to many works written one and even two centuries ago. For example, when he complains that so many modern works are "so desperately stupid," or "haven't any point," or when he speaks of the fluent writer who "hasn't a darn thing to say," or laments the fact that so many of our present-day composers spend so much time and energy "turning out six-legged pigs," etc.—the natural inference of the reader is that modernistic music, as such, is somehow to blame for the mess.

Now, assuming that Mr. Lindsay is thoroughly at home with the modern idiom and that the technic of our most advanced moderns is all old stuff to him, to the extent that he can understand what a composer is driving at (if by chance he should happen to be driving at something) no matter how complicated his medium of expression—and this includes all innovations as regards form (or the apparent lack of it) harmony, tonality, etc.—and after reading Mr. Lindsay's article this looms

as a whale of an assumption—however, we'll be fair to him and assume it—let us go a step farther and assume that he listens to a piece of this so-called modernistic music and finds it boring, stupid, pointless and empty of message of any sort—what conclusion can we draw? The conclusion he undoubtedly draws is that this constitutes simply one more proof that modernistic music is tommyrot and a false alarm and the composers who represent it are one and all charlatans.

On the other hand, a glimpse back into musical history reveals the perfectly obvious fact that every generation has been cursed by a surfeit of composers who had completely mastered the technic of their times, but who had absolutely no message, either for their own generation or for posterity. How many of us ever heard of a man named Hummel? A hundred years ago the ordinary citizen of Europe considered him the superior of Beethoven—but we know now that his reputation was based upon shallow superficiality and glittering technic. He was a mere flash-in-the pan. But no one today would think of blaming the rules and standards of musical composition which were in vogue in Beethoven's day because men like Hummel lived and flourished and sank into oblivion.

It is extremely important, then, that we thoroughly understand a man's language ere we decide categorically that he is stupid, or tiresome, or unintelligible. If we can conscientiously say that we are at home with the idiom he uses, if nothing that he does seems entirely strange or foreign to our previous experience, and still we have a profound conviction that the man is either a charlatan or a wind-bag, then let us not hesitate to shout our opinion from the housetops—and hope and pray that posterity confirms the verdict—and not fail to keep our fingers crossed, for it is always possible that we may be wrong after all!

But if, on the other hand, it should happen that our judgments of what we are hearing are based upon standards of the near or the remote past—if we are criticizing the architecture of the new Chrysler Building, for example, because it bears so little resemblance to the Rheims Cathedral—if we attend a George Ade comedy and complain because most of the slang dialogue goes clear over our brows, or perchance a lecture delivered in Hindustani and are peeved because we fail to get one word of what the apparently gifted speaker is driving at—if we do any of these things and then try to kid ourselves—and our friends—with the idea that we are learned musical critics—then that also is "something else again, Mawruss."

Throughout, the article keeps recurring to the same theme; as he very graphically puts it in a closing paragraph: "Use what medium you wish; use any scale or none; any harmonic system, or none; any orchestral coloring or none—but for the love of Mike, when you start to talk, say something!"

Elsewhere he stated it this way: "I don't care two cents what idiom the composer uses, so long as he says something with it." Now all this sounds perfectly fair and reasonable, on the face of it, but the moment we substitute the word "language" in place of "idiom" in the above quotations, we are aware that Mr. Lindsay has loaded himself up with a fairly sizable contract. For who decides whether or not the composer is saying something? The listener, of course. What is his basis of judgment? Nothing but his own past experience and knowledge of the medium of expression which the composer employs. (Philosophers tell us we can not know anything *de novo*, but only in terms of some previous experience.) If Mr. Lindsay considers himself capable

of listening to one of the complicated scores by one of our ultra-moderns—the Skyscrapers by John Alden Carpenter, or the *Sacre du Printemps* of Stravinsky, or the Hindemith Piano Concerto—with complete understanding and appreciation of the idiom that each composer employs, and from the vantage-point of his perfect familiarity with their idiom, technic and methods takes it upon himself to pass critical judgment upon the intrinsic merit of their works—if he can really do all that, then please excuse me for living; I am not in his class at all, and I take it all back and haven't another word to say.

It is difficult to believe that our modern music is in anything like the deplorable fix that our critic would have us think. There are some composers, it is true, who write with a dry, precise style which seems to have all emotion squeezed out of it; there are still plenty of others who can write with emotional fire enough to lift you right out of your seat. Some composers have apparently discarded rhythm (if by rhythm we mean any systematic metrical plan or pattern); some write in four keys at once, some in no key at all, and some still write in good old-fashioned C major; some pound the piano with their fists, others "reinforce the harmony by the addition of tone-clusters;" some employ huge orchestras of over a hundred men and make use of every conceivable sound-making device which human ingenuity can devise; others write concertos for two solo flutes; some deliberately avoid all consonant intervals, and their music is naught but shrieking, biting dissonance; others hark back to the more soothing mediaeval modes. There are styles to suit all tastes; you pay your money and take your choice.

Really, Mr. Lindsay, things are not in such a bad way. Cheer up. There's life in the old gal yet!

CODA ET CADENZA

Before giving attention to what Mr. Deems Taylor says in the February issue of McCall's Magazine, let us take Mr. Bacon's last sentence:

"There's life in the old gal yet."

We can understand every word of it, we can understand the idiom if there is one, we can get the author's humor, his deeper meaning, even the twinkle in his eye. Very well. Now let's put the same sentence through the treatment a modernistic composer would apply to it, and see what happens:

"Gal's yet life old the in there."

Does anybody understand that modern statement? Can anybody get the idiom? Oh but it's good literature just the same, and because nobody can get any sense out of the darned thing is no argument against it; maybe, after we get over judging sentences by the constructions we have always applied, we'll grow to like it. Maybe even understand a meaning in it. Frankly I wrote it and I don't. And I suspect it's precisely the same with the modern composers. They talk in the unknown tongue because they have so little to say and if the mus-

ic world discovers the poverty of ideas, the game's up. Let us hear what Mr. Taylor says in McCall's:

"For two decades the field of musical composition has been rather like a football game with every player making up his own rules. Groups and individuals have been galloping about in all directions, gallantly crossing hypothetical goal lines and rolling up overwhelming scores against imaginary opponents.

"It was all great fun, and no doubt healthful exercise; but only a fanatical ultra modernist would maintain that it has produced any great quality of enduring music. One trouble with the revolutionary movement was that it was too easy. It is not as difficult as it sounds to write music whose like has never before been heard on land or sea. The laws of art are not statutes to be violated only on pain of prescribed penalties—like the Volstead Act, for instance. They are much more akin to a Wet paint sign, which any fool can ignore with no damage to anyone other than himself.

"Another drawback was that, once the rules were suspended, once the preexisting language of music was abolished, it took long and painful study to determine whether any given piece of new music was an incomprehensible masterpiece, or merely pretentious nonsense. Modernists like Stravinsky, Honegger, and Bartok are obviously gifted men, whose word we may take even when we are not quite sure what they are talking about. On the other hand, there flourish today many composers, acclaimed as geniuses by their friends, who (and I leave the last word to posterity) have no vestige of talent for musical composition, whose sole equipment is ambition, plus a gift for making out a plausible case—in words.

"There are signs that the musical Reign of Terror is nearing its end; that the modern composer, having been on a glorious twenty-year spree of experimenting with polytonality, atonality, quarter-tonality, monotonicity or what have you, is awaking to the sobering realization that, in the long run, an artist's prospects of permanent usefulness are dependent much more upon what he has to say than upon his manner of saying it; that Shakespeare endures neither because of his Elizabethan English nor in spite of it, but because he is Shakespeare."

But we hope Professor Bacon's pointed shafts, many of them aimed at Mr. Lindsay rather than at his article, will arouse the peace-loving Philadelphian to action—in our March issue. In the mean time, what a silly old foggy Bach has been proved to be, with his outgrown idioms.

How many of us recall the fairly recent art award when a jury of presumably intelligent men gave first prize to a modernistic picture that later was proved to have been hung upside down? Can any of us, with serious respect for our own intelligences, be tricked into paying serious attention to art emanating from such sources, whether it be sculpture, painting, or music? Professor Bacon has done nobly by it, but he hasn't produced a single argument in favor of the hoaxes of these ultra modernists.

—THE EDITOR



The Organ

Due to conditions beyond editorial control the very excellent but highly controversial article by Mr. Tyler Turner on Tonal Structure, with the Department Editor's analysis of a few of the most important points touched upon in that article, have had to be held for our May issue. The pages of the department for the present issue are accordingly not devoted to editorial matters but to a few stoplists and the Points & View-points of T.A.O. readers, presented without comment.



DURHAM, N. C.
DUKE UNIVERSITY CHAPEL
The Aeolian Company

V 95. R 117. S 132. B 26. P 7742.

PEDAL

- 32 "Diapason"
- 16 DIAPASON 44
- Diapason (Great)
- BOURDON 56
- Bourdon (Swell)
- CONTRABASS 32
- "Gamba" (Choir)
- 10 3/4 Bourdon
- 8 Diapason
- PRINCIPAL 32
- Bourdon
- "Stillgedeckt" (Swell)
- 5 1/4 Bourdon
- 4 Bourdon
- V HARMONICS 160
- 32 "Bombarde"
- Fagotto (Choir)
- 16 TROMBONE 56
- Tuba (Solo)
- Fagotto (Choir)
- 10 3/4 Trombone (Great)
- 8 Trombone
- 4 Trombone
- Chimes (Solo)
- Antiphonal-Echo
- 16 DIAPASON 32
- BOURDON ONE 32
- Bourdon Two (Great A-E)
- 8 "Flute" (Great A-E)
- GREAT
- Unexpressive
- 32 QUINTATON 61
- 16 DIAPASON 73
- Bourdon (Pedal)
- 8 DIAPASON ONE 73
- DIAPASON TWO 73
- DIAPASON THREE 73
- PRINCIPAL FLUTE 73
- GEMSHORN 73
- 5 1/4 QUINT 73
- 4 OCTAVE 73
- PRINCIPAL 73
- 3 1/5 TENTH 73
- 2 2/3 TWELFTH 61
- 2 FIFTEENTH 61
- V HARMONICS 305



Under the
Editorship of

William H.
Barnes

- III-VI PLEIN-JEU 268
- Expressive (Choir Chamber)
- 8 DOPPELFLOETE 73
- 4 FLUTE 73
- 16 TROMBA 73
- 8 TROMBA 73
- 4 TROMBA 73
- 8 Harp (Choir)
- Chimes (Solo)
- 4 Celesta (Choir)
- Antiphonal
- 16 BOURDON 73
- 8 DIAPASON ONE 73
- DIAPASON TWO 73
- GEDECKT 73
- SALICIONAL 73
- 4 HARMONIC FLUTE 73
- V CORNET 305
- 8 TROMBA 73
- SWELL
- 16 BOURDON 73
- 8 DIAPASON 73
- GEIGEN DIAPASON 73
- ROHRFLOETE 73
- FLUTE CELESTE 61
- FLAUTO DOLCE 73
- *COR DE NUIT 61
- GAMBA 73



Notice, Please

Every stoplist accepted by the Editors for publication in this Department is presented to our readers in the Standard T.A.O. Specification Form, from which, for the sake of clarity of presentation, there can be no variation. T.A.O.'s Standard Form, devised for use in these pages, facilitates and encourages a serious study of organ design; it tells the precise content of an organ, without ambiguity. So long as the Editors are able to continue to use that form, so long do they continue to request the most serious study of organ design on the part of every T.A.O. reader who finds himself in a position of influence in the American organ world today. The aim of the Form is to tell the reader, at minimum cost of his time, the precise content of an organ and the derivation of all borrows; for this purpose all stops borrowed from one and the same register carry the name of the parent register.

—THE EDITORS.

- GAMBA CELESTE 73
- SALICIONAL 73
- VOIX CELESTE 73
- 4 OCTAVE 73
- FLUTE TRIANGULAIRE 73
- *FUGARA 61
- 2 2/3 *NAZARD 61
- 2 PICCOLO 61
- *FLAUTINO 61
- 1 3/5 *TIERCE 61
- V CHORUS MIXTURE 305
- Cornet (Composed of * ranks)
- 16 POSAUNE 73
- 8 CORNOPEAN 73
- FRENCH TRUMPET 73
- OBOE 73
- VOX HUMANA 73
- 4 CLARION 73
- 8 Harp (Choir)
- Chimes (Solo)
- 4 Celesta (Choir)
- Tremulant
- *These registers are used to compose the Cornet, which in reality is conceived by the builders as being the parent register from which these others, as stops, are derived.
- CHOIR
- 16 "Gamba"
- 8 DIAPASON 73
- CONCERT FLUTE 73
- "Quintadena"
- VIOLE D'ORCHESTRE 73
- VIOLE CELESTE 73
- DULCIANA 73
- DULCIANA CELESTE 73
- 4 FLUTE HARMONIC 73
- VIOLINA 73
- 2 2/3 NAZARD 61
- 2 PICCOLO 61
- 1 3/5 TIERCE 61
- 1 1/7 SEPTIEME 61
- 16 FAGOTTO 85r32'
- 8 CORNO DI BASSETTO 73
- ORCHESTRAL OBOE 73
- TRUMPET 73
- HARP 61
- Chimes (Solo)
- 4 Celesta (Harp)
- Tremulant
- SOLO
- 8 STENTORPHONE 73
- FLAUTO MIRABILIS 73
- GAMBA 73
- GAMBA CELESTE 73
- 4 OCTAVE 73
- ORCHESTRAL FLUTE 73
- V MIXTURE 305
- 16 TUBA 73
- 8 TUBA 73
- TUBA MIRABILIS 73
- FRENCH HORN 73
- ENGLISH HORN 73
- 4 CLARION 73
- 8 CHIMES 25
- Tremulant
- Echo
- 8 Gedeckt (G. Antiph.)
- VIOLE 73

- VIOLE CELESTE 73
Salicional (G.Ant.)
SALICIONAL CELESTE 61
4 Harmonic Flute (G.Ant.)
8 OBOE 73
VOX HUMANA 73
Tremulant

- 39 Couplers
54 Combons

The manual Combons are on Double-Touch, second touch "to pick up Pedal combinations," though whether by controlling the stops or merely by controlling the Pedal Combons through the simple use of the Piston Masters system.

Crescendos 5: S. C. L. Ant.-Echo Register.

Register Crescendo is adjustable.

Harp Dampers.

Pedal Divide.

Triplicate Piston for Main Organ, Ant.-Echo, or both.

Reversibles: G-P. S-P. C-P. L-P. Full Organ. M. F. Organ. 32' Bombarde. 32' Diapason. 32' Fagotto.

32' Stops Off.

16' Manual stops Off.



ST. CATHERINE, KY.

ST. CATHERINE ACADEMY CHAPEL

Henry Pilcher's Sons, Inc.

V 17. R 17. S 32. B 13. P 1260.

PEDAL 5"

- 16 *Diapason
BOURDON 44w
Bourdon (Swell)
Gamba (Great)
8 Bourdon
Gamba (Great)

*This stop is derived from the Great Grossfloete and is called Diapason by virtue of the fact that the lowest octave of pipes, the most important, are of the Diapason family.

GREAT 5"

- 8 DIAPASON ONE 73m
DIAPASON TWO 73m
DULCIANA 73m
GROSSFLOETE 85w16'
Concert Flute (Choir)
GAMBA 85ml6'
4 Diapason Two
8 FRENCH HORN 73r
CHIMES (Prepared for)

SWELL 5"

- 16 Bourdon
8 DIAPASON 73m
BOURDON 97w
SALICIONAL 73m
VOIX CELESTE 61m
AEOLINE 73m

- 4 Bourdon
2 Bourdon
8 CORNOPEAN 73r
OBOE 73r
VOX HUMANA 73r
Tremulant

CHOIR 5"

- 8 VIOLIN DIAPASON 73m
Dulciana (Great)
CONCERT FLUTE 85w
4 Concert Flute
8 French Horn (Great)
Harp (Prepared for)
Tremulant

- 23 Couplers
20 Combons
3 Crescendos

ARTHUR HUDSON MARKS, head of the Diamond Rubber Co. till Goodrich bought it, when he became a Goodrich director, has been made a member of the executive committee of the Goodrich Co.

Let's Pay the Price and Cut the Folly

Conditions the Builders Deplore but are Powerless to Remedy Without the Cooperation of the Profession

By A SALESMAN



R. DUNHAM'S COMMENTS in the March issue of T. A. O. anent the sales tactics of various organ salesmen bring to mind many similar experiences in the years the writer spent "peddling" organs.

It is a fact that personality plays a large part in the sale of any product—organs, radios, or what-not. A clever salesman in these days can accomplish much by knowing what his competitor is going to say or do. Many salesmen pursue the same sales arguments whenever presenting their product, and if one knows who his competitors are, he can often say just the right thing to offset the claims of the other fellow.

I have in mind one particular salesman who, when he finds the deal is "slipping," invariably loses his poise and starts knocking his competitors, their representatives, sons, grandsons, and antecedents. How easy it is to defeat this particular man by praising his company and its products, by acting the part of the gentleman! On a recent deal for a three-manual organ, this man knocked so hard that he kicked himself clear out of the deal, and his competitor secured the contract, simply because the winning salesman knew enough to keep quiet and let the other man hang himself.

The expense of entertaining and transporting prospects is quite an item in the selling cost of an organ. Often this is unavoidable and is justified if the builder has no nearby installations of or near the size or type in which the purchaser is interested. However, this is overdone, without question, and always will be until the builders get together and agree on a standard method of procedure to cover such contingencies. Many times a committee will arrange a trip on which they will see organs of several different makes, and the builders will divide up the expenses among themselves. This is fair and to be commended.

I recall an instance of a small church in West Virginia. The organist was favorable to my company and I had every hope of selling a small organ at about \$4,000. A competitor got hold of the organist, took him to Washington, Chicago, New York, and another mid-western city, and got the deal for \$3,000. The expense of transporting this man, hotel bills, etc., must have been close to \$300, or 10%. In addition, the salesman had to be paid his commission and expenses. The writer began to be suspicious when he received several long-distance calls from this organist—hinting about a trip here or there—and let the matter slide rather than get into an expense which the size and importance of the deal by no means justified.

Another instance was of a church about four hundred miles from New York, planning for a small three-manual organ, at about \$15,000. The writer knows that this committee of six were taken to the factory of practically every organ builder east of the Mississippi River—at the builders' expense. My firm spent \$400 on this committee. They finally bought a four-manual organ for less than \$10,000—on the old plea that the builder was making a special concession to get a representative organ in that city! They got the special concession all right, and I have since heard that they had the pleasure of paying for entirely new cables in the organ a year or so after it was installed.

It is a regrettable fact that price-cutting has been a factor to be reckoned with. It costs money to finance an organ business and to keep a factory going. Those builders who are accepting business at prices which do not permit a fair profit, are committing suicide. Most firms have trimmed expenses to the bone, and have readjusted their price schedules to meet present conditions in the industry. However, about the same ratio in prices prevails now as when the organ business was in its heyday of 1924-1926.

The actual "bargains" in organs are few and far between. Psychology plays a part in selling organs. A purchaser likes to think he is a smart buyer and is getting something special due to his ability to beat down the price of the manufacturer. It satisfies his sense of

egotism if he secures a concession. Many salesmen recognize this and play up to such an individual. The price even may be deliberately inflated for the purpose of "trading," or to place the bidder in the same class with some higher grade or higher priced manufacturer.

I don't believe the day will ever come when all the organ builders will agree to adopt a code of ethics, and then stick to it. I wish it could come, but under present conditions in the industry, that day is far off. However, there are builders who play fair, who respect each other, and who, because of their honorable and open and above-board methods of doing business, are going to maintain certain standards for which they have become favorably known. Their records of satisfied purchasers, of friends in the profession, speak for their standing. Fortunately there are organists whose opinions cannot be purchased on any other basis than that of clear merit. The builder who wants to succeed must sooner or later satisfy these men that he can and does produce quality work, quality material, quality voicing. When that is accomplished, price will become a secondary consideration.



—STOPLIST PRINTING—

With a mixture of pride and blushes we note that that energetic institution, the Cleveland Museum of Arts, is presenting the stoplist of its organ, in connection with the numerous organ programs there, in a printed form following the Specification Form devised by and used in T.A.O. The late Dr. Lynnwood Farnam also used that form. If we knew or could invent a clearer way of printing the stoplist of an organ we would adopt it at once, but in the meantime this form gives the maximum technical knowledge of an organ's actual content, at the minimum expenditure of time and the extreme minimum of ambiguity.

A pamphlet describing our Specification Form is still available for gratis distribution to interested readers of these pages. The reader will note, however, that this form was devised originally for use in these columns, where it would be a tremendous aid to the readers in making it possible (and perfectly safe) to compare one T.A.O. stoplist with any other in T.A.O., knowing that in every case the same order of presentation is preserved, and the same terminology is invariably adopted and applied. It was not intended in any way to be used by builders in submitting bids, though it must be admitted that when used thus it gives prospective purchasers an absolute knowledge of the materials offered, with no possible points of misunderstanding anywhere; in addition, when T.A.O.'s suggested indication of relative dynamic strength of each stop is incorporated in the stoplist, as in fact it always should be, a reader knows not only the material values but the relative tonal values as well. What more can an organist want to know? The rest can be left with perfect safety to the honesty and artistry of the builder.

—HELP WANTED—

Would it not be possible to devote more space in T.A.O. to practical problems of the small organ and try to get the little churches interested in getting a more practical organ when they are buying one? Our church, a fine little church in many ways, has a 2-13-604 organ purchased six years ago. It has a good variety of registers; there is no duplexing.

In a Straight organ of twelve registers, six on each manual, when one register is used as a solo the or-accompaniment. If the organ is duplexed, he has eleven. Or if one is used for accompaniment, the

Straight organ gives him only five for solo effects, whereas the duplexed organ gives him eleven. Wouldn't it be possible to get our builders to see that point of view?

— CARL ERICKSON

—AN ECONOMY—

Mr. George Lee Hamrick, of the First Baptist Church, Atlanta, Ga., reports that the automatic heaters installed, at his request, with the new Pilcher Organ (the subject of an article in these pages some months ago) have resulted in a definite economy for the church. The air is filtered and the automatic heater maintains an even temperature so effectively that tuning has been reduced to the absolute minimum without in the least sacrificing musical results.

—IS THIS FAIR?—

"The church that was to buy the organ was assessed a big sum because the largest church of its denomination in the city was building a fine new edifice and the smaller church was obliged to help pay the bill."

There are two sides to it: (1) The whole church family must help and all must work together. (2) Every church that comes of age must pay its own bills like every grown man must.



WOULD YOU PREFER THIS?

The Kimball Organ in the First Presbyterian, Hollywood, Calif., places the stop-tongues in three groups: over the manuals, left of the manuals, right of the manuals. To make 100 registration changes on this console, how many inches would the eyes have to travel (from music to stop-tongues and back again) and the hands (from manuals to stop-tongues and back again) and how many seconds or minutes would these combined operations require? See page 231.

Church Music

Mr. Dunham's Comments

—IMPROVED MATERIALS—

IN CONNECTION with my university work I recently had occasion to go over a great deal of church music, mainly anthems. In the course of this perusal I was struck by the amazing advance in this field of composition.

The standard anthems of twenty years ago sound lamentably weak by comparison. We had, among the English, the Victorian effusions of Barnby, Stainer, Goss, and Martin. Some of the anthems by the latter composer used to appeal to me when I began my work, then chiefly with choirs of boys and men. Now, as I look at "Hail Gladdening Light" and "Whoso Dwelleth" it seems to me that the music is teeming with bombast and sentimentality. To compare the best of this with the work of Bairstow, for example, is ridiculous.

Twenty years ago we had folks in America who wrote music for church use. Of course, some of it is still sung. But how thin and inane it sounds today! Our old friend, Buck, with his flamboyant Te Deums and saccharine anthems was the idol of his generation. Then Parker came along with an Anglican leaning. I presume the fact that these men fitted into the musical scheme of their times accounts for the satisfaction they gave. Yet, at the same time, there existed the stirring movements of the Widor Opus 42. Turn to the Finale of the Seventh if you desire a testimony. There is music that must have made the hair of the old-timers literally stand up straight.

Consider for a moment what has happened to American church music in the past twenty years. Here, for the first time, traditions have been obscured. Various harmonic innovations have been transplanted into this music in a manner that has left the conservatives



Under the
Editorship of
**Rowland W.
Dunham**



Calendar Suggestions

By R. W. D.

—MUSIC FOR MAY—

"HE LEADS US ON"—Voriss. An unaccompanied anthem in part-song style, simple but expressive. Harmonic interest is combined with a good melodic line. 5p. Schmidt.

"NOW IS COME SALVATION AND STRENGTH"—Fletcher. Anthem for the Easter season by one of the most popular of recent Englishmen. A good vigorous number in conventional manner. No solos; not difficult. 8p. Novello.

"THE DAY DRAWS ON WITH GOLDEN LIGHT"—Shaw. For Eastertide. Big and choral in style, with no solos, and of moderate difficulty. A good anthem for the average choir. 8p. Novello.

"HARK HARK MY SOUL"—Geo. B. Nevin. A straight-forward processional hymn with descant. Useful for festival occasions. 5p. Ditson.

"THE BUILDERS"—Barnes. A simple setting of an unusual poem. The first stanza is sung in unison, with the remainder in four-parts developing a climax. No solos. 4p. Schmidt.

"BENEDICTUS ES, DOMINE"—Hardy. A practical and easy setting of the favorite canticle. Choirs needing such a number may well select this one. 5p. Schmidt.

"BENEDICTUS ES, DOMINE"—Boehm. This one has some interesting features such as a section with alto and bass humming. There is a fugal passage in the Gloria. 6p. Summy.

"O GOD OF WISDOM"—Wadely. Full anthem for civic service or general use. The workmanship is excellent; moderate in difficulty; soprano solo with free accompaniment. 5 p. Novello.

MRS. KATE ELIZABETH FOX, First Congregational, Dalton, Mass., gave Dubois' "Seven Last Words" and Moore's "Darkest Hour" March 11 and Palm Sunday.

rather disconcerted. Devices of composition, presumably secular in intent, have been appropriated by these Americans to the greater enrichment and significance of what was formerly a rather disconsolate realm of musical art. (Of course I am speaking strictly of anthems, not the great choral music of Brahms, Elgar, Franck, etc.)

Many of our composers have shown a remarkable advance. Just last month I was talking with Mr. Hugh Mackinnon, and we agreed that the development in the writing of Mr. Harvey Gaul had been truly splendid. This is only one example, which I trust Mr. Gaul will not find objectionable. The recent works of Mr. Philip James are examples of what can be done in church music. I might go on and mention Miss McCollin, Mr. Clokey, Mr. Baumgartner and others. The point is that we are now producing a repertoire of which we ought to be exceedingly proud.

With these hopeful signs it should be every organist's ambition to search out these outstanding compositions and, where possible, to give them frequent performance, notwithstanding the extra work entailed. In doing this we will be fostering our own native musical art in a manner which will bear even richer fruit in the future.

"Our pastor gets \$2100 a year but they only allow me \$2 a Sunday for playing the organ, and I have to buy music and pay for lessons out of that. The preaching is valued at 21 times as much as the music of their services."

Volunteer Chorus Work

A Practical Discussion of All the Details of Organizing and Maintaining a Volunteer Chorus

By A. LESLIE JACOBS

—CONSONANTS—

IN A PREVIOUS article, consonants were classified into three main divisions: those having definite pitch, those which were partly explosive, and those which were completely explosive.

The serious study of consonants cannot be too strongly urged. After good tone has been established, interesting singing, at least in English, is dependent in large part on good diction. Careful attention to consonants makes up a goodly share of diction.

It has been said that a language is beautiful in proportion to well articulated consonants. Mr. Louis Graveure, that master of beautifully sung English, in the preface to his "Super Diction" says, in speaking of the relative merits of various languages.

"The fact is that the vital expressiveness of any tongue does not lie merely in its vowel sounds, but also in those of its consonants . . . the function of consonants, in the matter of expressiveness, is more essential than that of vowels."

The choirmaster who gives intelligent attention to consonants will be surprised how effective they can be in changing ordinary singing into extraordinary singing.

Let us mention at random a few points about consonants. Dramatic intensity depends upon close attention to them. Their faulty construction destroys the legato flow of tone. Enunciation (that is, attention to consonants) makes the words glow with life and therefore helps materially to establish true rhythm, not merely pulsations. They make the words intelligible. Many words in our English language convey no meaning except through the consonants in them.

However, consonants must be intelligently and properly handled in order not to interrupt the flow of tone. Such ability demands knowledge and practise. The big question is how to form and use consonants intelligently and artistically.

We must immediately realize that a consonant is a noise, no matter how beautiful. Consonants are not tones, even though certain of them may be prolonged on a definite pitch. One of our great

choral conductors has aptly defined them as, "An impression made on the brain through the medium of the ear by air waves stopped at the lips, teeth, tongue, or back of tongue. The stoppage may be complete or partial."

Let us consider M as an example. M is not made with the lips, but is sounded in the nose. For m, the lips are gently placed together, and a small stream of air is directed against them. Since this stream cannot pass out, it is then deflated into the nose where the principal resonance of m takes place. The lips simply divert the air waves. Try to sound an m while holding the nostrils closed. It cannot be done.

We must be very careful in the

sounding of consonants not to use a diaphragmatic impulse of air. They should be sounded with only the breath in the mouth. Otherwise they will sound forced and pushed.

The throat has extremely little to do in consonantal sound. The back of the tongue is the limit of action. The articulating organs—the lips and tongue—are so important that they should be made, through exercise, as flexible as possible in order to deliver colorful consonants.

A practise every choirmaster can follow, which should be productive of good results, is to sound carefully and thoughtfully every consonant in the list given in the article in the January issue on Enunciation. If he really wishes his chorus to attain good diction, he must study every consonant, know its formation, realize its value to the word and rhythm and its ability to convey various shades of meaning.



OR WOULD THIS BE MORE EFFICIENT?

The Kimball Organ in Westminster Presbyterian, St. Louis, Mo., places the stop-tongues all together directly over the manuals. To make the same 100 registration changes on this console, would the total distances and time be appreciably less? Answering this question gives the only final answer as to which type of console is good and which is not. The Kimball Company, like all other builders, build consoles for organists who play them, and gladly supply any type of console preferred. The question of preference is exclusively the organist's affair. How would you answer it? See page 229.

Children's Choir Problems

Practical Suggestions for Managing Junior Choirs and Cultivating the Child-Voice

By ELIZABETH VAN FLEET VOSSELLER

—FINANCING IT—

CAN THE Junior Choir be easily financed? The cost of the project may be small or great according to conditions; and while extravagances should not be encouraged, a certain amount of equipment is necessary for smooth-running and efficiency of performance.

Reasonable expenses require: a salary for the director (this may be merely the well-deserved increase for the organist himself when he is doing the work, or it may be a salary for an assistant whom he has appointed for it), supplies, vestments, hymnals, music, manilla covers for the music, stationery, report-cards, pay and subscription-envelopes, catalogue-cards, postage, loose-leaf note-books for setting in words of special songs, medals, prizes, small salaries for the choir-masters, etc.

This amount may be added to the church budget, to be paid by the trustees, or different societies and organizations in the church may take care of certain items, or pay a lump sum toward the whole amount. The money allotted must be paid monthly, to avoid any handicap in the work. But as the choir grows and proves its value to the church, a definite plan should be made for the creation of an endowment fund.

In this way all monies given will become a permanent fund, with only the interest used from year to year. For the development of the work, this is the surest of all. Unless a large sum is donated in the beginning, the income will do little for the choir; but a small sum added year by year and invested at once, grows in a surprising manner, and the knowledge of such a sum in the background is a very encouraging and heartening assurance of ability to carry on.

The use of the popular coin-card is suggested as an easy means of raising the endowment. Young people whose interest is intense, but whose means are small, will find the coin-card makes it possible for them to give a definite sum each month or each year. The psychology of this method is good too; their gifts keep them interested, and the ability to do some-

thing definite adds to their self-respect.

Some children of the Church School have parents not identified with the church in any way. This means that the children will receive a valuable training at the church's expense, without any responsibility on their own part. This is not good, for they too should assume some of the burden of costs. While no child should be debarred because of failure on the part of his parent to meet this obligation, we have usually found parents both proud and happy to do their share.

A small subscription-card is sent to the parents at the beginning of the season. These subscriptions range from five cents to one dollar a week (so suggested on the card) and are entirely confidential; the poorest child may have as happy a standing as one whose parents subscribe a large sum. Weekly envelopes are issued to the choristers in which to put these subscriptions. When the training is paid for, it is much more appreciated by the church, the parents, and the choristers.

No Junior Choir can hope to run along successfully without funds, and these funds—provided by the church, with weekly subscriptions from the parents, and a growing endowment—assures progress and success in most important work.



EFFECT AND CAUSE

FINE SUNDAY SERVICES NOT TO BE HAD WITHOUT READJUSTMENTS

Mr. Frank H. Mather, writing to *The Churchman*, understands that the late Dr. Farnam "spent about six hours a day regularly with his instrument," and goes on, "It is a notorious fact that the average organist doesn't spend six hours a week" on his organ work. And Mr. Mather concludes: "Now will all the rectors ask Mr. Organist what his preludes and postludes are to be for the month or Sunday?"

One organist, known to most of the readers of this magazine, had to appeal to his music committee and through them to the session in order to compel the minister to give enough thought to the coming Sunday services in order to tell his organist, not one week

ahead but three days ahead, what the main features of the services were to be.

When a church pays a minister \$8000 for his part of the work, a salary of \$5000 for the organist is the least that can be set by any intelligent group of officers if they expect him, like the minister, to spend his full time. Mr. Farnam, we understand, went to Holy Communion at \$5000 and unquestionably was receiving much more by the time his recitals became a feature of the church's life.

One famous organist in New York has a salary that certainly is \$7200, and though his minister probably receives \$12,000 to \$15,000, the music programs of the church are responsible for all the prestige it enjoys outside the limited circle of the four hundred. And of the four hundred, perhaps fifteen of them may go to church once a month.

In one New York church the minister was receiving approximately \$8,000, and the organist \$1800. When the minister presented the evening service the congregation numbered from 35 to 50. When the organist presented the evening service the congregation numbered from 150 to 250.

Mr. Wm. A. Goldsworthy, of the Modern Scientific Organ School, in his reply in *The Churchman*, says: "The average rector is jealous of an outstanding musician as an organist," and continues, in praise of the generous attitude of Dr. Mottet, Mr. Farnam's rector: "If all rectors were like Dr. Mottet, we would still have Stokowski playing at St. Bartholomew's, instead of conducting the Philadelphia Symphony Orchestra."

The church officers and ministers have rested their faith in the ability of the minister to talk people into church eternally, and now that congregations are vanishing in alarming proportions, they do not see which way out of the dilemma. The officers themselves will not attend church regularly twice on Sunday, nor do they see that their own lack of interest is the plainest proof that their Sunday presentations are uninteresting. Make a musicale out of a church service? Emphatically no. That would be as deadly as the present plan of making a lecture out of it. Make a religious service out of it. If the church believes in the Bible, let the Bible be the main feature of the program. If it believes in the Golden Rule, let it practise that rule in the matter of salaries.

HUGH PORTER
SECOND PRESB.—NEW YORK
Lenten Selections

"Abide with Us"—Bach
"O Saviour Sweet"—Bach
"To Thee alone be Glory"—Bach
"23rd Psalm" settings by Mendelssohn, Delamarter, Smart, Shelley, and Wild
"Blessed He"—Franck
"How Lovely"—Brahms
"Knight of Bethlehem"—Bornschein
"Psalm 150"—Franck
"Blessed Jesu"—Dvorak

During March Mr. Porter gave two Sunday afternoon recitals, when the evening services were omitted; programs were also made of selections from Dubois "Seven Last Words" and Handel's "Messiah." March 18 the Guild presented the service, with Carl Weinrich playing the organ solos and Mr. Porter directing the service.

F. H. ERNEST WILLOUGHBY

BRYN MAWR COLLEGE
"Tenebrae Factae Sunt"—Palestrina
"Adoramus te"—Palestrina
"O Vses Omnes"—Bittoria
"Jesu Dulcis Memoria"—Vittoria
"Benedictus"—Byrde
"Looke Downe O Lorde"—Byrde

DR. FREDERIC T. EGNER

WELLAND AVE. UNITED—ST. CATHARINES,
"Abide With Me"—Churchill
"Seek Him That Maketh"—Rogers
"God Sends the Night"—Somerville
"Seek Ye the Lord"—Roberts
"Roseate Hues of Dawn"—Slater
"Creation's Hymn"—Beethoven
"Bless the Lord"—Ivanoff
"Behold a Rose"—Brahms

Sunday Concerts

The following programs represent the device of displacing the afternoon or evening service by a concert of religiously-inclined vocal and instrumental music, often interrupted by a short Scripture reading or a prayer, and sometimes opened by a processional. This column includes only the music, as there is usually no connection between the music and the rest of the program.

N. LINDSAY NORDEN

FIRST PRESB.—GERMANTOWN, PA.
Russian Music
"In the Lord doth my Soul"—Balakireff
"God is with Us"—Kastalsky
"We praise Thee"—Rachmaninoff
"O Gladsome Light"—Arkangelsky
"Bless the Lord"—Tschesnokoff

The first three anthems were in 8-part writing and sung unaccompanied.

KARL OTTO STAPS

ST. JOHN'S CATHEDRAL—DENVER
Negro Spiritual Program
"Every time I Feel"—arr. Fisher.
"Steal Away to Jesus"—arr. Fisher
b. "Deep River"—arr. Fisher
"Listen to the Lambs"—Dett
s. "Nobody Knows"—Johnson
"My Lord What a Mornin'"—arr. Burleigh

"Were you There"—arr. Burleigh
s. "City Called Heaven"—Johnson

MORRIS W. WATKIN

CHURCH OF SAVIOR—BROOKLYN
American Composers
"God be in my Head"—James
"Darest Thou now O Soul"—Williams
Bingham—Twilight at Fiesole
"Thou O God"—Doersam
"As Now the Sun's"—James
b. "And now we Watch"—Parker
"Yes God my King"—Parker

The Parker selections were from "Hora Novissima"; the chorus consisted of 9 sopranos, 4 contraltos, 3 tenors, 3 basses.



Service Selections

DR. CLARENCE DICKINSON

BRICK CHURCH—NEW YORK CITY
"Christians Be Joyful"—Bach
"Console My People"—Hawkes
Ducis—Rejoice Beloved Christians
Reger—Benedictus
"Sing Alleluia"—Thiman
"Mercy and Truth"—Bortniansky
"Hallelujah"—Franck
"Stainless Soldier"—Dickinson
"Seek Ye the Lord"—Roberts
"Praise Him"—Shaw
"God Be in My Head"—Davies
"O Brother Man"—Shaw
"The Earth is the Lord's"—Spalding
"Thou Wilt Keep Him"—Merrill
"Savior in Thine Image"—Cornelius
"Christ When A Child"—Tchaikowsky
"Hymus Christo"—Curry
"All Ye Who Wander"—Dunn
"Awake My Heart's Beloved"—Sachs
"Behold I stand"—Bach
"Thy Word is Like a Garden"—Dickinson

ROBERT BERENTSEN

CENTRAL PRESB.—ROCHESTER, N. Y.
"Lo A Voice"—Bortniansky
"Guide Me"—Flotow
mv. "Lo How a Rose"—Praetorius
mv. "Heavens are Declaring"—Beethoven
"Creation Hymn"—Rachmaninoff
"Trees and the Master"—Protheroe
"To Thee O Country"—Eichberg
"Built on a Rock"—Christiansen
"The Cross"—Ecker
"Beautiful Savior"—Christiansen
mv. "Were you There"—Spiritual
mv. "Come Thou Almighty"—Berwald

FERDINAND DUNKLEY

ST. CHARLES PRESB.—NEW ORLEANS
"Christian the Morn"—Shelley
"He That Dwelleth"—Galbraith
"I Will Lift Mine Eyes"—Galbraith
t. "Tabernacle of God"—Mitchell
"Lord is My Light"—Speaks
"Benedictus"—West
"Taste and See"—Goss
"Guide Me"—Berwald

DR. RAY HASTINGS

TEMPLE BAPTIST—LOS ANGELES
Mozart—Priest's March
Schubert—Litany
Maily—Invocation
Pierne—Guardian Angels
Hastings—Immortality
Schubert—Greeting
Schumann—Romance
Bull—Solitude on the Mountain
Lemare—Andantino
Henselt—Love Song
"Out of the Depths"—Scott
"Honor the Lord"—Stevenson
"Praise the Lord"—Mauder
"Breathe on Me"—Wheeler
"Guard Us"—Bohm
"There is a Blessed Home"—Huerter
"Thanks be to God"—Dickson
"Just as I Am"—Thompson
"Heavens Are Declaring"—Beethoven

A. LESLIE JACOBS

WESLEY M. E.—WORCESTER, MASS.
"O Lord How Manifold"—Barnby
"Lord Most Holy"—Bruckner
"O Lord Our Governor"—Marcello
"Lord Our God"—Lvovsky

WILLIAM RIPLEY DORR

ST. LUKE'S—LONG BEACH, CALIF.
"Benedictus"—Barnes
"Cherubim Song"—Bortniansky
"Love Not the World"—Kinder
"Benedictus"—Martin
"Legend of the Christ"—Tchaikowsky
"Let Me Kneel"—Coombs

C. HAROLD EINECKE

PARK CONG.—GRAND RAPIDS, MICH.
"Jesu Priceless Treasure"—Bach
"Thou Art My God"—Scott
"All Thy Works"—Lockwood
"Praise Ye"—Rogers
"Sun Shall Be No More"—Woodward
"Heavens are Telling"—Beethoven
"Good Shepherd"—Barri
"Hymn to the Trinity"—Bode
"Night is Far Spent"—Milligan

EMORY L. GALLUP

FOUNTAIN ST. BAPTIST—GRAND RAPIDS
"Come Everyone"—Mendelssohn
"Te Deum"—Willan
"Morning Hymn"—Milligan
"Jubilate Deo"—Stanford
"Radiant Morn"—Woodward
"Sanctus"—Gounod
"Rejoice in the Lord"—Page
"More Love to Thee"—Widor
"Adoration"—Clough-Leigher

Religious Services

A Column Devoted to New Type the Of Truly Spiritual Services

We present herewith complete programs of the newly developed type of truly religious services, as contrasted with the prevailing type of lecture, or occasional musicale. These services of necessity combine both instrumental and vocal music with Scripture readings, prayers, thanksgivings, and the various other forms of inspired verbal utterances, none of which may assume the import of a lecture; nor may the music become merely a concert. Interested readers may obtain a copy of the printed calendar if they will address the organist or minister of the church in question; recognition is given in this column to both organist and minister.

MILLIGAN-FOSDICK

Harold Vincent Milligan and Dr. Harry Emerson Fosdick, Riverside Church, New York; at the first service here given, Mendelssohn's "Hymn of Praise" was drawn upon for the choral music; at the second, Elgar's "Light of Life."

Dubois—Alleluia
Processional Hymn. Call to Worship.
General Thanksgiving (recitation by the congregation)

Lord's Prayer (chanted)
Scripture. Choir response.
The Litany. Offertory.
"My Song shall be Always"
Hymn. Main choral selections.
Prayer. Choir response.
Recessional hymn. Benediction.
"Seek Him that Maketh" (Prologue)
"O Thou in Heaven's dome" (The blind man)

Hymn. Call to Worship.
General Thanksgiving (recitation by congregation)

Lord's Prayer (chanted)
Scripture.
"As Jesus Passed By" (choir)
"Be Not Extreme O Lord" (soloist)
Litany
"Neither hath This Man"
Hymn
"And when He had Thus Spoken"
Prayer. Choir response.
Recessional. Benediction.

Recitals & Entertainment

Municipal Recitals

Some Comments on Mr. Cronham's Work in Portland

QUITE RECENTLY official inquiry was made by one of our civic organizations to report on the activities of the cities that purchased municipal organs. A brief note was made in these pages in an effort to learn just what is happening or has happened to the many organs bought by cities and paid for by tax money.

The situation is not encouraging at present. A recital once a month is better than no recital at all, but only when an organist can be found who can keep the organ alive at weekly recitals will the field reach its maximum possibilities. And a fair test of the situation can come only after an organ has been in commission for two or three years.

"This is the 19th year that these concerts have been operated in Portland, and while they have had their ups and downs, for the last six years they certainly have drawn the people," writes Mr. Charles Raymond Cronham, municipal organist of Portland, Maine. "The average attendance this season," continues Mr. Cronham, is very good, certainly averaging 2500 people for each concert.

Concerts at Portland are given every Sunday at 3:30. Mr. Cronham says:

"I have tried to do more than just simply play the organ, having indulged in public speeches, a little amateur acting, and in organizing and conducting a municipal orchestra. I believe that all these things are absolutely essential and that however far they in themselves may be from organ playing, they contribute at least in audience to the actual concerts."

A list of the concerts during the past nine weeks shows the following events:

Recital, with pianist; recital, with soprano; Portland Symphony Orchestra; Christmas recital, with choruses totalling 150 voices; recital, with soprano and flute; recital, with harp; recital; recital, with women's chorus; recital, with soprano.

The organ is an Austin, donated by Mr. Cyrus H. K. Curtis in memory of a Portland organist, Herman Kotschmar; it was considerably enlarged a few years ago. As an index of the class of music Mr. Cronham has found successful we quote a few complete programs, and the reader will remember that sometimes the order of a program is equally important with the materials presented.

Goldmark—Sakuntala Overture
Elgar—Salut d'Amour
(5 vocal solos)
Kinder—In Moonlight
Lansing—March Fantastique
(5 vocal solos)
Liszt—Les Preludes

Wagner—Flying Dutchman Overture
Scarlatti—Pastorale
Lemare—Serenade
(3 choral numbers)
Moe—Alpine Suite (complete)
(3 choral numbers)
Beethoven—Minuet G
Tchaikowsky—Finale Pathetique

Guilmant—Int. and Allegro, Son. 1
Bach—Suite in D: Air
Gluck—Iphigenia in Aulis
Chopin—Funeral March Bfm
Yon—Concert Study for Pedals
Puccini—Tosca: Act. 3 scenes
Cronham—Grotesquerie
Harrison—In the Gloaming
Sullivan—Mikado Selections

Boellmann—Suite Gothique (complete)
(2 harp solos)
Clokey—Nature Sketches (complete)
Maddowell—Scotch Poem
(2 harp solos)
Bland—Carry me back to old Virginia
Rogers—Concert Overture Bm

Arcadelt—Ave Maria
arr. Clokey—Pastorale
Guilmant—March D
(4 soprano solos)
Bach—Toccat and Fugue Dm
Paderewski—Minuet
(4 soprano solos)
Rubinstein—Kammenoi Ostrow
Dvorak—Carnival Overture

If Columbia Presents

Some Comments on the Bach-Franck Doersam Recital

THE OPPORTUNITY that now offers itself to this great university, the present chance to add to its already rich collection of the especially blest in educational examples of the more exalted amenities; the prospect of making Columbia's own one of the grandest traditions of minor learning is nearly without parallel. Because it is in New York City where a certain kind of specially defined music-thirst has been most notably developed, where there has persistently grown a curiosity and, I think, an appreciation for the rarified products of the Masters of organ music; because the university has within its own catalogue and curriculum all the ramified means for most effectively promoting this particular thirst and satisfying it intelligently—because of these things perhaps Columbia University ought to try to inherit and carry forward the splendid project which had its infancy in the Church of the Holy Communion.

The recital of Mr. Charles Henry Doersam on Feb. 19th might be a step in the program by which Columbia would do that very thing. There is not in the town a more satisfying place to hear music. No more authoritative and winning an interpreter is needed than is Mr. Doersam to give Columbia as fine a tradition as any college organ ever had.

Authoritative is an overworked word. Authoritative playing it

was that nearly put organ music into an untimely grave! Charm it was that came to the rescue and exhumed the still breathing body of the gentle muse. So, although Mr. Doersam may be authoritative, I am more than impressed with the "winsomeness" of his performance. It is charm indeed, after all is said, that will be the final factor to make or unmake the supposed virtuoso.

The Passacaglia seems to be the ideal opening number for this sort of a program. It makes a backdrop against which the pursuant Choral preludes seem to move about as in relief. They are like the figures in an antique miracle play. Das Alte Jahr might be the weeping mother; Wachet Auf is the clowning Prodigal; O Mensch is the storming father and In Dir ist Freude becomes the little 'three-star final.' They were all played, yes, yes, with great charm!

The phantasies of Franck had notable treatment. Their beauties delineated with evident enthusiasm left this hearer in the very pleasantly bewildered state that seems, for him, to be a concomitant of Franck's music. Mild intoxication! One thing caught on the fly is that Mr. Doersam uses the expression shades in a manner that few can equal.

The Final in B-flat might have been put in this program for my particular benefit! I heard it in the same place a year ago and did broadcast its effect to the millions of readers of this flourishing publication. It's a dangerous thing to be explosive in these matters as two different utterances a twelve-month apart on the same subject might crash together and smite the author between them. But nobody remembers these writings that long!

Anyhow here it was with all its carnival rowdy-ness but done with a deft refinement too. And if it may not have been put here in this program for the sake of its effect upon any one special hearer perhaps it may be that Franck himself wrote it in the first place for the personal pleasure it would give in future years to

yours very truly,
—AARON BURR.

(The program of the day began, as noted, with Bach's Passacaglia and the four choral preludes, and followed with five Franck numbers: Chorale Bm, Priere, Piece Heroique, Cantabile, and the Finale.)

Some Favorites

Allen Reports Audience's Preferences at Stanford

LEARING good music and forming an understanding taste for good music in one's student days at our great universities, is a cultural influence of great advantage for the nation at large; but forming a taste for good organ music and acquiring an understanding of what constitutes good organ playing are of inestimable advantage to the entire organ industry and profession.

Among the many universities where good organ music is offered regularly is Stanford University in California where Prof. Warren D. Allen gave 72 programs last year. Stanford is rated as one of the most beautiful university settings in the world.

In response to editorial request Prof. Allen went through his book of programs and especially noted the organ numbers that made the best impression on his audiences. From this list we omit the various classics known to all the profession and quote only the numbers not so generally known or those of special interest to organists in America; transcriptions are included and the quotations refer to comments by Prof. Allen.

Moussorgsky—Pictures from an Exhibition, "Great objections from organists but many compliments from other musicians and the public." (Piano transcription.)

Bingham—Roulade
Clokey—Mountain Sketches
Clokey—Nature Sketches
McKinley—Cantilena
Frescobaldi—Toccata per l'Elvazione

Paul Held—Prayer for Peace
Julian Nesbitt—From Hebridean Seas
Elsa Barraine—Fugue Gm
Rupert Erlebach—Folk Carol Suite
Bingham—Harmonies of Florence (especially the Twilight and March).

Cappelletti—Aspiration Religieuse
Ernest Douglas—Legende
Beobide—Fantasia
De Falla—Fishermans Song and Pantomime

Barnes—Toccata, Op. 18
Arthur Bird—Oriental Sketch Cm
Milligan—Prelude on Mooz Zur

PAUL H. FORSTER has returned to the Eckel Theater, Syracuse, N. Y., after an absence of six months when the management used phonograph music exclusively. The restoration of the organ proved popular with the audiences and resulted in perceptibly increased attendance.



Recital Selections

PROGRAMS from the same organist will not be included in consecutive issues. Preferential treatment will be accorded organists who observe the following requests:

1. Write your own program lists, follow the style as adopted for these columns, and include only such organ numbers as you recommend to your colleagues.
2. Mark any number that has made an especially favorable impression on your audience.
3. Quote a full program only when you have an especially effective one, or when it is of special character, national, historical, etc.; mark †.
4. Print the name of the organ builder on the program with your own, and when you have done so, indicate it by * in front of your own name on your written list.
5. Collect your programs through the month, condense them all into one list, and mail so as to reach this office by the 1st of alternate months; send with your written list a copy of each printed program quoted from.

SAMUEL A. BALDWIN
CITY COLLEGE—NEW YORK, N. Y.

†Faulkes—Overture Cm
Tchaikowsky—Andante (5th)
Bach—Prelude and Fugue Am
Vierne—Caprice. March Funebre.
Nevin—Rural Sketches
Mendelssohn—Spring Song
Widor—Finale (6th)
†Karg-Elert—Allegro (Son. Opus 74)
Debussy—Le Petit Berger. Menuet.
Bach—Passacaglia Cm
Ravel—Petite Pastorale
Rowley—Four Winds
Rachmaninoff—Prelude Csm
Lynarsky—Chanson Plaintive
Liadoff—Prelude Pastorale
Schumann—Manfred Overture

Selections

Martin—Old Time Tune
Williams—Dirge for Fidele
Williams—Prelude on "Rhosymedre"
Gaul—Ave Maris Stella
Cronham—Grotesquerie
Yon—Concerto Gregoriano
Diggle—Sundown at Santa Maria
Hanson—Vermeland
Kitson—Suite in Ancient Style
Russell—Up the Saguenay
Thayer—Fifth Sonata Cm
Guilmant—Lamentation
Faulkes—Concert Overture Ef
Yon—Concert Study for Pedals
Candlyn—Sonata—Rhapsody
Migot—Alouettes. Rousselines.
Voris—Caprice
Guilmant—First Sonata Dm
Dunkley—Bayou Song
Mason—Ode to the Mountains
Voris—Praeludium
Guilmant—Marche Funebre
Jenkins—Night. Dawn.
Ferrari—Toccata
Nevin—Sketches of the City
Voris—Scherzando
Shure—Kedron. Spirit Wind
Forsyth—The Dark Road
Ferrari—Watteau Picture

MARSHALL BIDWELL

(Location not given)

†Bach—In Thee is Gladness
Bach—Passacaglia

Boellmann—Ronde Francaise
Gigout—Toccata
Schumann—Canon Bm
Franck—Andante (Piece Sym.)
Widor—Allegro Vivace (5th)
Russell—Up the Saguenay
Vierne—Scherzo (2nd)
Debussy—Blessed Damozel Prelude
Dethier—Christmas

***PALMER CHRISTIAN**
SEVERANCE HALL—CLEVELAND
Dedicating Skinner Organ
†Bach—Toccata C
Bach—Sonatina (God's Time)
Bach—Passacaglia
Gilson—Prelude (Ancient Flemish Melody)

Rousseau—Scherzo
Bingham—Twilight at Fiesole
Andriessen—Chorale
Russell—Up the Saguenay
Delamarter—Suite (MS)
Mulet—Thou Art the Rock
Debussy—Blessed Damozel Prelude
Bonnet—Rhapsody Catalane

UNIVERSITY OF MICHIGAN
†Hanff—Ein Feste Burg
Corelli—Prelude
Krebs—Trio
Bach—Prelude and Fugue Em
Widor—Allegro (6th)
Guilmant—Dreams (Son. 7)
Gigout—Scherzo
Franck—Fantasie A
Wagner—Vorspiel. Liebestod. (Tristan)

***C. HAROLD EINECKE**
PARK CONG.—GRAND RAPIDS, MICH.
†Wagner—Lohengrin Prelude
Russell—Song of Basket Weaver
Franck—Chorale Am
Schubert—Ave Maria
Arensky—The Cuckoo
Swinnen—Song of Autumn
Revery on Hymn-tune
Sibelius—Finlandia
†Dupre—Cortege et Litanie
Stewart—Under the Stars
Sabin—Bouree D
Massenet—Meditation Thais
Stoughton—Pygmies
Mendelssohn—Consolation
Revery on Hymn-tune
Vierne—Finale (1st)

Selections
Voriss—Cantilena F
Friml—Chanson
Peele—Egyptian March
James—Meditation Ste. Clotilde
Stoughton—In Fairyland
Guilmant—Finale (1st)
Gaul—Christmas Pipes
Yon—Prelude Pastorale
Yon—Christmas in Sicily
Drdla—Souvenir
Rowley—Scherzo (Rustic Suite)
Goodwin—In a Garden

***E. ARNE HOVDSEVEN**
MERCERSBURG ACADEMY
†Dvorak—Largo (New World)
Puccini—Minuet A
Bach—Toccata. Adagio C.
MacDowell—Monologue
Grieg—Huldigungsmarsch (Jorsalfar)
†Mendelssohn—Adagio, Fugue (Son. 2)
d'Ambrosio—Canzonetta
Caldes—Meditation
Beethoven—Minuet G
Stravinsky—Berceuse, Finale (Fire-bird)
†Clokey—Canyon Walls
Karg-Elert—Legend of Mountain
Grieg—Hall of Mountain King
Hadley—Atonement of Pan Ballet
Practorius—Lo How a Rose
Vierne—Carillon

*FERDINAND DUNKLEY

TEMPLE SINAI—NEW ORLEANS
Bach—Toccata and Fugue Dm
Franck—Choral No. 3
Dunkley—Bayou Song
Palmgren—Isle of Shadows
Rachmaninoff—Serenade
Andrews—Mvt. 1, Sonata Am

*GUY FILKINS

CENTRAL METH.—DETROIT
†Baldwin—Sonata Cm (1st Mvt.)
Martini—Gavotte
Tchaikowsky—Andante (Sym. 6)
Wright—Highland Scene
Weaver—Gothic Cathedral
Song of the Day
Baldwin—Muresca Melodia
Strauss—Traumerei
Yon—American Rhapsody
Chimes

DONALD C. GILLEY

BELOIT COLLEGE
†Handel—Water Music
Bach—Past is the Old Year
Boccherini—Minuet
Walther—Prelude and Fugue A
Debussy—Cortege
Brewer—Autumn Sketch
Schumann—Sketch C
Nevin—Will o' the Wisp
Saint-Saens—The Swan
Cole—Song of Gratitude
Mr. Gilley also played this program at Miami University.

*FREDERICK C. MAYER

WEST POINT CHAPEL
Rinck—Variations on How Wondrous Beams
Bach—Pastorale F
Arcadelt—Ave Maria
Buck—Prelude (Coming of the King)
Yon—Christmas in Sicily

EDWIN ARTHUR KRAFT

TRINITY CATHEDRAL—CLEVELAND
Cole—Rhapsody
Reger—Jesus my Refuge
Dethier—Andante Cantabile
Guilmant—First Sonata Dm
Hadley—Entra' Acte
Bartlett—Toccata
Thiele—Theme and Variations Af
DETROIT INSTITUTE OF ARTS
Tombelle—Toccata
Widor—Pastorale
Reger—Fantasia and Fugue on Bach
Grace—Reverie on University
Thiele—Theme and Variations Af
Karg-Elert—O Gott du Frommer Gott
Bourdon—Carillons
Humphrey—Finale

*ALEXANDER McCURDY

SECOND PRES.—PHILADELPHIA
March 7th
Farnam—O Filii et Filiae
Bach—Three Chorale Preludes
Karg-Elert—Legend of the Mountain
Schumann—Canon Bm
Widor—Andante (Sym. Gothic)
Barnes—Third Suite
Reger—Toccata Dm

March 14th

Karg-Elert—Two Chorale Improvisations
Simonds—Dorian Prelude
Sears—Prayer to St. Clement
Vierne—Westminster Chimes
Bonnet—Romance sans Paroles
Bach—Fantasia G

March 21st

Bach—Prelude Bm
Franck—Pastorale
Dupre—Three Interludes
Vierne—Scherzo, Cantabile (2nd)
Jepson—Toccata G

March 28th

Bach—Prelude and Fugue Em
Bach—Allegro (Son. 1)
Karg-Elert—Harmonies du Soir
Brahms—Three Choralepreludes
Franck—Piece Heroique

ERNEST WHITE

ST. JAMES'—PHILADELPHIA
March 3
†Bach—Two Choralepreludes
Wood—St. Mary's Tune. York Tune.
Willan—Epilogue

March 10

†Karg-Elert—O Gracious God
Karg-Elert—Kyrie Eleison
Parry—Prelude on St. Cross
Sears—Prayer to St. Clement

March 17

†Dupre—Cortege et Litanie
Dupre—Verset on Magnificat
Delamarter—Carillon
Parry—Prelude to Croft's 136th

March 24

†Grace—Revery on University
Bairstow—Toccata on Pange Lingua
Bach—O Man Bemoan
Vierne—Marche Funebre

March 31

†Bach—Two Choralepreludes
Brahms—O World I e'en Must Leave
Wagner—Prelude. Good Friday (Parsifal)

HOMER WHITFORD

DARTMOUTH COLLEGE
†Thiele—Chromatic Fantasia
Stravinsky—Berceuse (Fire Bird)
Stravinsky—Song of Princesses (Fire Bird)
Baldwin—Finale (Son. Cm)
Russell—Bells of St. Anne
Bird—Oriental Sketch
Nevin—Carnival
Fletcher—Festival Toccata

Special Programs

A Few Recitals Selected from the Many for Various Reasons

GORDON BALCH NEVIN

FIRST PRESBYTERIAN—ALTOONA, PA.
Guilmant—Marche Religieuse
Mozart—Andante Cantabile (Con. Op. 121)
Dudley Peele—Egyptian March
Jepson—Papillons Noirs
W. R. Voris—Cantilena F
Sibelius—Melody for Bells of Berghall
Dethier—The Brook

We like this program because it is short and to the point; it begins with an excellent Guilmant number for a Sunday recital, follows with three finely contrasting moods (melodic, oriental, idiomatic), gives something unusual in the Sibelius, and closes with one of the finest of concert pieces. That Mr. Nevin has given more than one such well-made program is evidenced by the fact that the auditorium was filled, with many standing, for this his third successive annual guest recital.

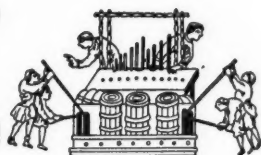
PIETRO YON

ST. JOAN'S CHURCH—INDIANAPOLIS
†Guilmant—Sonata One
Russolo—Chimes of St. Mark's
Bach—Prelude and Fugue D
Gigout—Spanish Rhapsody
Bossi—Ave Maria
Yon—Marche des Bergers
Yon—Hymn of Glory
†Pagella—Sonata Two
Romondi—Pastorale
Bach—Toccata and Fugue Dm
Yon—Italian Rhapsody
Weaver—The Squirrel
Kramer—Eklog
Renzi—Toccata

The two programs above were given on two successive evenings, the second being a private recital at the Lilly residence. A third recital was given the afternoon of the second day, arranged especially for an audience of children.

Notes &

Reviews



Editorial Reflections

Three Problems

BEFORE we realize it, conditions about us change, sometimes radically. Some of the present changes are packed with possibilities, for better or for worse. Let things alone, and things usually change for the worse. In the church the possibilities are in need of careful watching. If we allow the congregation to continue to diminish without doing our share to stop the desertions, it can only mean that sooner or later half our positions will be gone, half the market for organs gone, half the market for organ and choir music gone. If we sit on the side lines and do nothing about the changes typified in the Williamson movement, a great many of us will find our opportunities handed over to others; and unfortunately the churches that will do this will be the churches that are most alive, the churches that could and should offer the greatest development. If we fail to take note of our own responsibility in the business of buying the new organs, if we ignore the very emphatic, but fortunately very rare, tendency on the part of a few to not only discount but completely nullify the influence of the organist and his right to have a voice in the content of the new organ or the manner of the voicing, it can but reflect seriously against our prestige with our employers, and once an employer is impressed that the organist is incompetent or lacks judgment in things rightly belonging to him, we have lost half the battle.

The only thing to do with regard to Dr. Williamson's revelations that good church music is possible even with volunteer choirs, is to study vocal music and choir management as diligently, for a few seasons, as we have

studied organ playing, and to study these important subjects under competent teachers. No one teacher has a monopoly. Good results can be achieved in voice work by quite a great variety of methods, we have more right, more opportunity to develop—and maintain against all criticism—our own peculiar methods of tone-production and choir work than we would have, say, in asking for what we think we need in the new organ, or in saying how we propose to handle our registration, phrasing, and tempo in our organ work.

To do nothing is the fatal thing, in this choir business. Churches now know, thanks to Dr. Williamson, Mr. Christiansen, and several other touring choirs, that good chorus work is easily possible at low cost with volunteer, untrained singers. Some of these churches are beginning to demand just such results from some of us. To be able to take advantage of this demand, fill a place of increased influence, increased importance in the church scheme, is one of the most optimistic aspects of our entire music world today. But to be unable to meet this opportunity, when it does come to us individually, will mean the death of any church organist whose indifference has made him the victim when there is not the least need of his being a victim at all.

During the past few years these changing conditions have been so apparent to the leaders of our profession that some of them, finding the means to do so, have organized colleges and courses as definitely devoted to inculcating a mastery of choir work as our old-style conservatories have been in the playing of an instrument. To these institutions, these new courses of study, a word of suggestion may be profitable. That

suggestion is: Have one definite, set method and stick to it. Abandon the many-cooks idea and have one competent choirmaster prescribe and govern the entire subject of chorus methods. In some cases the students who do take the courses find themselves confused by a multitude of advisors, a multitude of teachers, a multitude of methods, and are hardly much better off than they were before. What is needed is one set method, centered upon, proclaimed from the house-tops, and adhered to in spite of all the petty differences that exist between experts in the vocal field.

The diminishing congregation, a challenge to almost every minister and organist in America, is equally the problem of minister and organist, even if the organist has the disadvantage of being the underling. A disadvantage has never yet stopped a genius; hasn't even stopped a diligent worker. Instead of offering advice we are able to offer example—something infinitely better.

Mr. Harold Vincent Milligan in Riverside Church, New York City; Mr. R. Deane Shure in the Methodist Church, Washington, D. C.; Mr. A. Leslie Jacobs in another Methodist Church, Worcester, Mass.; Mr. William A. Goldsworthy, in St. Mark's Episcopal, New York City—these are a few of the shining examples, or call them experimenters if you prefer, whose methods have been or soon will be described in detail in this magazine.

And now for the third of our catalogued problems.

"... and in the course of our conversation he said that their ideal had now been realized, and from now on they did not intend to be dictated to by organists. He mentioned a new installation where the organist was dissatisfied with the reeds in the Swell and wanted them softened—and was told to go ahead and play them as they were. I can only speak for myself, but so long as a company maintains that attitude, they will

never build an organ for me, or where I have any influence."

To a certain degree, every expert has the right to be the dictator. When it comes to materials, action, scales, pressures, and other technical details, the vast majority of organists will heartily support the builder in any contention and laugh the organist out of the picture. But when it comes to the final tone qualities and comparative balances of tone divisions in an organ, I wonder who has the better taste, the organist who has dealt in tone-handling all his life and has an ear attuned for beauty in organs as organs sound, or the builder who has been material-handling all his life and of necessity has thought of materials and methods as paramount? And then, what is an organ for, to keep a factory busy or to enable an organist to make music that will delight the hearers?

This tendency—it is fortunately a rather rare occurrence—is probably the result of the oppression we of the profession have tolerated on the part of a few among us whose chief interest has been the money they have been able to make out of it. Partly the result of ignorance too, as for example the good lady who was perfectly willing to exchange a 16' register (which she had never had in the old organ and consequently didn't think she'd need in the new) for the Tremulant which had accidentally been left out of the typed copy of the new stoplist. We get this story from our esteemed contemporary, *The Diapason*. It's one of the best organ-stories I have ever seen (in print). A builder who combats such ignorance is only doing his duty. But a builder who refuses to acknowledge the artistic judgment of a professional organist who has made a proved success of his work, is not the kind of a man we want or can use profitably in this little organ world of ours.

Another aspect of the confidence and prestige we are allowing ourselves to lose is the appeal we are forcing our builders to make to organistically uneducated persons—ministers and organ committees. Do any of us personally know any minister who would permit the chairman of the house committee to dictate the details of the new Bible for the pulpit, or the new pulpit furniture? Do we know of any purchasing committee so lacking in intelligence that they would think of purchasing such things as a library for the minister, or new

furniture for the minister's study, without paying vastly greater attention to the minister's own tastes and preferences than to the opinions of all the rest of the congregation put together?

Yet when it comes to buying a new organ, we are sometimes likely to desert the organ builders and compel them to fight it out among themselves and with an uninformed committee. The easiest thing in the world to do is to sell a good product to a man who knows worth when he sees it. There are a dozen varieties of sterling worth being exemplified by dozens of our best builders. That organist has the greatest respect and confidence in his church who is the dictator in these matters. Organs are built not for the

congregation to look at or enjoy ownership of, but for organists to draw music from.

It should not be necessary for any builder to prove his artistic worth to anyone other than the organist; his integrity, his fair-play in prices asked, may be the subject of the committee's investigation and decision, subjects with which a business man should deal, not an artist.

By our neglect we are slowly fostering a condition where our builders not only must spend thousands of dollars annually (and add that much to the price of the product, or subtract it from the product's artistic and mechanical values) to reach the good graces of the clergy through the hundreds of weekly and monthly publica-

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tions devoted to denominationalism. The one and only court of final resort ought to be the organist. Would we permit a condition that compelled our publishers to advertise their organ and choir music direct to our congregations or our ministers in order to go over our heads and induce us to buy and use works we need?

And the other aspect of the same problem is that most organs should be sold by organists. The organist is the one person above all others who realizes the inadequacy of the old organ, the crying need for a new one. He should then be the advance agent, the opinion-planter, the fund-raiser, and the leader in the movement to buy the needed new organ.

How can he do that?

There is no one trick by which it can be done, unless the organist is fortunate in having in his congregation such an artistic and truly devoted soul as Mr. Springer had in Hanover. In that case it should not be overly difficult to point out, as did Mr. Springer, to that one individual the advantages of having, for their church, an organ that would be not merely a necessity but a glory to the name of the church, a monument to the church's love of God, and their devotion to the church they are maintaining in God's name.

Lacking some such individual, the problem resolves itself into a campaign. A gentle campaign, but a persistent campaign—smilingly persistent as was Mr. Lynnwood Farnam in Emmanuel

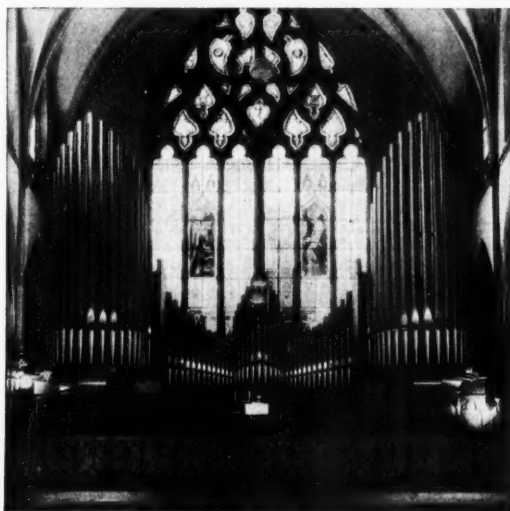
Church. No congregation likes to be told that its equipment is miserable. But any intelligent church officer will lend ready ear to the suggestion that organs have improved as vastly in the past quarter of a century as have automobiles, telephones, heating and lighting plants. Any interested church officer will listen attentively if we can show him explicit items in the category of advantages a fine, rich, modern organ, beautifully voiced, will bring to the church, as a solo instrument, as an accompaniment to a chorus, as an accompaniment to the soloists, as an accompaniment to the children's choirs, to the hymns, even as a background for a true service of religious moods.

The idea cannot be sold in a month, or even a year. Organ salesmen can vouch for that. But show a minister a magazine article or a newspaper story, of some other church's new organ, and he at once becomes a bit wistful, perhaps wishful, maybe even hopeful. Do the same thing to the music committee chairman. Every time you see something in print about the beauty of a new organ or a large chorus, show it to you: chairman, your minister, some of your most influential officers. Don't forget the young people, the Sunday School superintendent, some of the noisiest and liveliest of the young men and young ladies of the church. It takes a whole nation to win a war. It takes a whole congregation to vote funds for a really adequate new organ. As long as the old boiler supplies heat and does not burn coal extravagantly, it's good enough. Is an organ good enough as long as it merely supplies the noise for the hymns and the full choir? True, it has not deteriorated in tone; it's just as good today tonally as it was when grandfather was in knee-breeches. No, the organ has not deteriorated. That's not the point.

The point is that humanity has improved.

Would we offer plug-tobacco to our guests at dinner? No, humanity has improved. If we offer tobacco, it must be cigars or cigarettes. Would we entertain our week-end guests by inviting them to sit in rocking-chairs in the parlor and play checkers? No, humanity has improved, and we turn on the radio, take them for an auto ride (roads have improved too) or slip around the corner to the theater—the lucky ones among

HALL ORGANS



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The recently completed three manual HALL organ in the Church of Saint Monica, R. C. in New York City is a noteworthy installation. The true resonant notes and the pleasing appearance of the HALL blend harmoniously with the interior of this stately church.

"The Hall of Fame"

The **HALL**
BUILDERS OF
PIPE ORGANS
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us take them out for a ride in our yachts.

When we invite our community to come to church, would we offer their improved tastes the gas-lighting of decades ago and expect them to come back? Would we offer them wheezy old organs of decades ago? No, the organs have not deteriorated and grown wheezy, but public taste has grown richer, vastly richer.

Why have congregations diminished?

Could there be any connection between the things we are offering them and the things they can get everywhere else the other six days of the week?

The organist is the rightful leader in correcting many of these conditions.

The Man of Vision

THE MAN OF VISION has often been decried as a dreamer. He who progresses a bit ahead of the parade is frequently a target for missiles thrown by less active comrades. The man who is an idealist is usually misunderstood.

Yet idealism is worth while. Through twenty years of professional activity an organist in a community held steadfastly to the one ideal of presenting to his congregations the highest type of music; and I know this man believes the effort has been worth while.

On his programs one often finds the names of Bach, and Cesar Franck. He does not attract to his programs as many persons as do those who feature the musical saw and operatic selections "rearranged" for church.

The friendships this man has made have been made with persons of a high degree of culture of a profound appreciation of worthwhile things. The friends are among college presidents and among shop girls, but consistently they are among people who have a highly developed aesthetic sense. And I know he feels that this has been one of the great things of his life.

He is not particularly a dreamer, although he sees many visions which often later take material form. He enjoys sports with his friends. He is very human in every way. But in music he is an idealist first, last, and all the time. And having a little common sense along with other things he has made his music pay in a financial sense.

One can be an idealist, and yet be practical.

—J. E. ROY V. BRANT

—OPPORTUNITIES—

Some few years ago Mr. George Lee Hamrick, one of the most famous organists of the southeast, set a precedent by combining his work as organist and choirmaster with that of financial secretary of his church. Since then the idea has been followed by others, notably Mr. Joseph Ragan, dean of the Georgia A.G.O., and organist of All Saints' P. E., Atlanta; and Mrs. E. E. Aiken, of the Methodist Church, South.

The advantages of this combination is that the church uses and pays for the full time of its organist, and the organist is in the church buildings throughout all hours of the day, available, as is the minister, on a moment's notice in the service of the members of the congregation. The organist, in addition to earning a living salary, has the very appreciable and enjoyable advantage of being at his or her church throughout the day, with vastly greater practise facilities, not to mention also the greater convenience in planning the programs of his choir, both for himself alone and in conference with the minister.

The plan was warmly endorsed when first announced in these pages and is heartily endorsed now. It results in equal benefits for church and organist.

THE FOSTER MEMORIAL in Pittsburgh has received a gift of \$100,000 toward its building fund.

G. S. BEACH, whose organ business is in Troy, N. Y., and Miss Margery Elizabeth Meehan were united in marriage, Feb. 21.

C. HAROLD DICK is now enjoying a 3-40 Moller in the former All Souls Congregational, Los Angeles, which recently purchased and is now occupied by his church, Wilshire M. E.

\$1860 a year is offered by the Government for teachers in the Indian service; full information from Civil Service, Washington, D. C.

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Calendar

For Program Makers Who Take
Thought of Appropriate
Times and Seasons

MAY BIRTHDAYS

- 1—Leo Sowerby, Grand Rapids, Mich.
- 5—T. Tertius Noble, Bath, Eng.
- 6—Arthur H. Egerton, Montreal, Can.
- 6—Rabindranath Tagore, 1861.
- 7—Brahms, Hamburg, 1833.
- 7—Clarence Dickinson, Lafayette, Ind.
- 7—Tchaikowsky, 1840.
- 10—Russell King Miller, Philadelphia.
- 11—Filippo Capocci, Rome, Italy, 1840.
- 11—Alfred Wooler, Yorkshire, Eng.
- 13—Henry Clough-Leigher, Washington, D. C.
- 17—Philip James, New York City.
- 18—J. Lewis Browne, London, Eng.
- 19—Gordon Balch Nevin, Faston, Pa.
- 20—Hugh Mackinnon, St. Johnsbury, Vt.
- 22—H. J. Stewart, London, Eng.
- 22—Wagner, Leipzig, 1813.
- 23—G. W. Marston, Sandwich, Mass., 1840.
- 31—R. Deane Shure, Chillisquaque, Pa.

OTHER EVENTS

- 1—Dvorak died, 1904.
- 1—Dewey destroyed Spanish fleet in Manila Bay, 1898.
- 7—Lusitania sunk, 1915.
- 10—W. T. Best died, 1897.
- 10—Mother's Day (see former issues for full explanation of origin of the day).
- 10—Confederate Memorial Day, in N. C., S. C., and Tenn.
- 14—Ascension Day.
- 18—Universal Peace conference called at the Hague by the Czar of Russia, 1899.
- 24—First telegraph message sent, 1844.
- 30—Memorial Day (honoring the memory of the soldiers of the Civil War).
- 30—Jeanne d'Arc executed, 1431.
- 31—Haydn died, 1809.

—CINCINNATI—

The College of Music, of which Dr. Sidney C. Durst is dean, announces another summer session from June 22nd to Aug. 1st for the benefit of those who can take advantage of such opportunities only during the summer months when their professional work permits their absence from their usual duties. The organ department includes besides Dr. Durst, Mrs. Lillian Arkell Rixford. Six organs are available for lessons and practise.

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(From a review in The Musical Courier covering Mr. Christian's appearance with the Chicago Symphony Orchestra in Chicago.)

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ESTEY IN OPERA

STUDIO MINUETTE INSTALLED FOR
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Mr. W. W. Murphy, the Estey Organ Co.'s Philadelphia representative, sold an upright Minuette to the Philadelphia Opera Company who installed the instrument on the stage of the Academy of Music, Philadelphia, Pa., and March 5th the organ was used for the first time in a public performance of Gounod's "Faust."

The Minuette, described in these pages last year, is a new development of the organ, especially for studio purposes and residence installations. Mr. Murphy invites organists to try the Minuette for themselves, at his Studio at 1706 Rittenhouse Square.

—“PETER IBBETSON”—

Supplementing the report last month, American composers can take courage from the fact that "Ibbetson" broke all records for an American production at the Metropolitan, New York. The opera will be sung by the Metropolitan Opera Company in Washington, Cleveland, and Boston on its spring tour.

—DITSON-PRESSER—

An official announcement gives the following information in relation to the recent purchase of Ditson interests by Theo. Presser Co.:

Historically, the Boston Book-Store, founded in 1783, grew into the business of publishing and selling music exclusively under the direction of Oliver Ditson in 1835, who later founded Lyon & Healy, John Church Co., and Chas. H. Ditson Co. The policies that "continued for 96 years under the name of the founder" are to be continued under the same name, "Oliver Ditson Co." Publishing and editorial

headquarters remain as before at 178 Tremont St.

Evidently the only changes taking place are the abolition of the retail Ditson stores, and the management of the business by Presser capital.

HENRY HOLTkamp

ORGAN BUILDER DIES MARCH 16TH
OF INFLUENZA ATTACK

Going to Minot, N. D., to install a Votteller-Holtkamp-Sparling organ, Mr. Holtkamp, a partner in and secretary of that company, became a victim of influenza and closed his long career in his 72nd year.

Mr. Holtkamp was born of German parentage in New Knoxville, Ohio, studied organ playing at the age of ten, began his career in the industry as a salesman for the organ he later gave his name to, and has been with that firm for 40 years—the business was founded in Cleveland in 1855.

Five years ago when Mr. Holtkamp went to Europe to inspect its organ industry the organ builders of Rome paid neat tribute

to the American visitor by presenting him, when he arrived in that city, with the keys to all the churches there.

—KILGEN CONTRACTS—

Madison, Wisc.: Lutheran Church, 2m. Berwyn, Ill.: St. Mary of Celle, 2-10 Straight, new church, June installation. Detroit, Mich.: St. Mark's Evangelical, 2-34, 28 registers, all in one chamber, June installation.

St. Louis, Mo.: Old Centenary M. E., 4-87, Echo Organ, Harp Chimes, and three Ripieni. The main divisions are to be installed in the chancel, with Solo and Echo Organs in the rear gallery. Edgar L. McFadden, whose choir has attained considerable prominence, is organist of this church and the specifications prepared by Alfred and Eugene Kilgen follow his stoplist ideas. To be ready for September dedication. Stoplist will be presented in T.A.O. next month.

Pietro Yon dedicated the Kilgen in St. Joan of Arc Church, Indianapolis, March 5. Mr. Yon's programs will be found in other columns. The organ has been in service about a year but had not been formally dedicated in recital.

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**Mrs. Morris Jessup, Organist of the First Methodist Church South,
Little Rock, Ark., writes:**

The organ is all and more, much more, than I hoped for . . .

The ensemble is rich and powerful, warm and strong, and without any piercing or cutting tone . . .

The addition of subs and supers adds just the right brilliance, but the splendid balance of tone in each organ makes a perfectly satisfying ensemble without the aid of these . . .

Each tone family is carefully balanced. The strings are vibrant, rich—the flutes clear, the gross is especially mellow and warm. The reeds are strong and splendid with never a scratch. The oboe is like

velvet and what shall I say of the French Horn? It is perfect . . .

But I save till last my greatest pride and I will admit the thing I awaited with an attitude of criticism, knowing that the success of the organ could rise and fall by it—the diapasons!

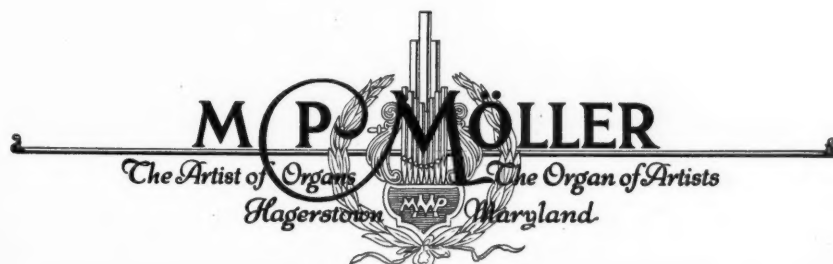
They are magnificent.

The diapason ensemble forms a complete tonal equipment in itself. The voicing of each is so careful that the whole is a balanced organ. Indeed, I could find satisfaction of tonal value if there were no other stops on the organ . . .

The pedal organ is entirely adequate and very clean . . .

In performance the entire organ is smooth as silk and as responsive as one could desire

Everybody here is glowing with pride and satisfaction



PIETRO YON

SETS WHOLESOME EXAMPLE WORTHY
OF CONSIDERABLE REFLECTION

"Audiences will patronize good music," is Mr. Yon's comment, "if they have faith in the artists." That was his conclusion after his brief recital tour in February, during a music season when few recitalists were optimistic about audiences. Since Mr. Yon became organist and director of the vast music organizations of St. Patrick's Cathedral, New York, he has interested himself in a revival of the church music of the old modes.

Chief among the Lenten offerings at the Cathedral were some of the 15th and 16th century unaccompanied works of quaint flavor which were highly effective both in increasing the beauty of the devotional services and in gaining attention for the spiritual message of the music itself.

Another work of unusual proportions was the "St. Therese Mass" which Mr. Yon recently completed for two-part choir, using Gregorian mode exclusively and driving for much greater brevity than is usual in special settings of the mass. The work, published by J. Fischer & Bro., was performed last month, as already reported in these pages.

Early in March Mr. Yon made a recital tour through the mid-west, and immediately after Easter another tour was planned for the south, going as far as Mexico.

Joseph W. Clokey

COMPOSER—ORGANIST



Pomona College

Claremont, California

MR. TRUETTE CELEBRATES

PROGRAM GIVEN HALF A CENTURY
AFTER HIS FIRST RECITAL

Mr. Everett E. Truette, recitalist, teacher, composer, whose pupils have formed the Truette Club of Boston, gave his first recital March 4th, 1881. On March 4th, 1931, half a century later, Mr. Truette gave the following recital in Eliot Congregational, Newton, Mass.:

Bach—Allegro Moderato (Son. 1)

Schumann—Canon Bm

Guilmant—Lamentation

Guilmant—Allegro (Son. 7)

Truette—Melodia Appassionato
(Composed for this occasion)

Kroeger—Scene Orientale

Stoughton—Dreams

Maquaire—Allegro (1st)

Nevin—Will o' the Wisp

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Thiele—Theme and Finale Af

What a wealth of achievements, wealth of memory, lie between the two dates, and behind this simple record of the recent recital. The Truette Club's program of Feb. 19th in St. Paul's Cathedral, Boston, featured organ solos by the following pupils of Mr. Truette: Mr. Leland A. Arnold, Miss Ruth Hathaway Smith, and Mr. Gerald Frazee.

TYLER TURNER has been preparing plans for organs for Montville, Conn., Uncasville, Conn., New Dorp, N. Y., (two churches), and Jersey City, N. J., in the capacity of organ architect for the purchasers. One is to be a residence installation.

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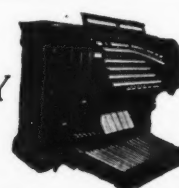
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The Registration Bureau

The Registration Bureau was organized by THE AMERICAN ORGANIST early in its history to serve as a medium between the organists who wanted a position and those who happened at the moment to know of a vacancy.

Commercial agencies perform this service and charge a fee or commission. Since this same service can be performed by THE AMERICAN ORGANIST at no greater cost than a little postage and secretarial labor, if the profession itself lends generous cooperation, the Registration Bureau has been maintained without commissions or fees of any kind, and has been able to place several dozen organists in the kind of positions they have wanted, and the full salary paid by the church has gone 100% to the organist.

This has been made possible by the cooperation of readers of THE AMERICAN ORGANIST who have kindly sent news of vacancies to the Registration Bureau, enabling the Bureau in turn to transmit the available information to those interested and most likely to completely satisfy the requirements of the position.

Organists of all classes are at all times registered with the Bureau. Some are beginners, willing to take any reasonable opportunity; others are mature professionals who are already earning salaries from twelve hundred dollars to three and four thousand, but who for one reason or another desire a change of location or merit an advanced position immediately.

Permitting a \$500 a year student to apply for a \$5000 position would only cause trouble both for the church and the student; even if he were to secure the post, it would be but to suffer the disappointment of discharge at the end of the year.

The Bureau is prepared to serve in any and every way possible, and will gladly handle any and all details in strictest confidence, meeting the wishes of those concerned in every particular. No registrant is listed without certain required information concerning his education and experience. If desired, the Bureau will gladly serve prospective employers privately, without conveying knowledge of the vacancy to anyone in any manner whatever.

The work of the Bureau is of importance to the publishers only in so far as it serves readers of THE AMERICAN ORGANIST. Our readers are invited to keep the Bureau constantly in mind and cooperate with their fellow-professionals by supplying any and all information available at any time in respect to actual vacancies.

*Please permit us to handle the work of the Bureau
with the minimum of time and correspondence*

REGISTRATION BUREAU of THE AMERICAN ORGANIST
467 City Hall Station New York, N. Y.

DR. T. TERTIUS NOBLE
CELEBRATES FIRST HALF CENTURY
OF ORGAN PLAYING

One of the loveliest phrases ever written into choral music is the music and text "Peace, it is I," which occurs three times in the unaccompanied anthem, "Fierce was the Wild Billow." To me personally that phrase typifies Dr. Noble at his best—musically, personally, artistically. And just as this particular phrase shines so superbly in my mind as typical of the man and his artistry, so also does that beautiful memorial service which he prepared and directed in honor of the late Dr. Lynnwood Farnam, "so great and gentle a creature," as Dr. Noble calls him. These two things, it seems to me, eloquently portray the man who was honored March 15th both in his own church and in a hundred other churches and cathedrals here and abroad, especially in England.

Dr. Noble began to play the organ professionally when 13 years old, in Colchester, England. He came to St. Thomas', New York City, in 1913. His "Souls of the Righteous" shares honors with the anthem already named in spreading his fame abroad through the whole English-speaking church world. Among the other honors paid him at St. Thomas' was the announcement that a memorial window is to be placed in the church bearing the inscription, "To the glory of God and in gratitude for the life and work of T. Tertius Noble, Doctor of Music."

The calendar for the day at St. Thomas' was a beautifully-printed 12-page leaflet bearing a large photo of Dr. Noble on its cover page. The programs are given herewith.

Morning Service

"Communion Service" Bm
"Fierce was the Wild Billow"

Evensong

"Magnificat and Nunc Dimittis" Bm
"Come O Thou Traveler Unknown"
"But now Thus Saith the Lord"
"Lord Keep us Safe this Night"

Evening Recital

Solemn March (1888)
Theme with Variations (1888)
Solemn Prelude (1903)
Melancholique (1890)
Elegy (1891)
St. Kilda Choralprelude (1926)
Rockingham Choralprelude (1921)
Drumclog Choralprelude (1928)
Bangor Choralprelude (ms. 1931)
Toccata and Fugue Fm (1889)

—WORCESTER N.A.O.—

Firmin Swinnen, concert organist of the du Pont Estate, gave the dedicatory recital on the 4m Moller in Old South Congregational, Worcester,

Mass., March 5, under chapter auspices. Preceding the recital the Moller organization was host to 150 organists at dinner at the Hotel Bancfort, with brief addresses by E. O. Shulenberg, L. Luberoft, and others. Frederic W. Bailey is organist of Old South.

CHARLES GALLOWAY

FAMOUS ST. LOUIS ORGANIST DIES
MARCH 9TH IN 59TH YEAR

"Galloway, a man big of stature, big of heart, and big in attainments, a tireless worker"—thus writes Mr. Walter Wismar of a man whose name is known throughout the country, a man who closes his historic career amid universal mourning of his fellow-musicians.

Mr. Galloway's death came with a doubly painful touch of tragedy. He was directing a rehearsal of the combined glee clubs and choirs under his baton and had just finished an unusually brilliant piece of work when he was stricken with a heart attack. At first it was thought to be only temporary, but physicians hurriedly summoned from nearby immediately realized the seriousness of the attack, and though Mr. Galloway twice showed evidence of recovery under the physicians' skill and by the use of an inhalator, he passed away within an hour of the attack.

His fame and attainments rank much too high to be adequately treated in the space available in the present pages, and will form the basis of a worthy tribute in our next issue.

—SEIBERT—

March 22 Henry F. Seibert gave a recital on the 4m Skinner in the new Presbyterian Church, Passaic, N. J.

Shortly after Easter Mr. Seibert will give a recital in the Lutheran Church, Floral Park, N. Y. April 12 he gives a musicale in Holy Trinity Lutheran, New York City.

March 27 he closed his series of weekly recitals given every Friday during the music season in Town Hall, New York, of which he is official recitalist. His success in these Town Hall recitals, continued now for several seasons, has drawn particular attention to his work in popularizing the organ with discriminating audiences. A sample program is worth noting; it was played in Town Hall on March 6:

Tchaikowsky—Andante Cantabile
Wagner—Walter's Prize Song
Mansfield—Concert Scherzo F
Godard—Jocelyn Berceuse
Liadow—Musical Snuff Box
Bach—St. Anne's Fugue



—RIGHT MAN?—

"Baritone soloist, available for Crucifixion until Easter," says a want adv. in the Philadelphia Bulletin. P. C. M., the sage, thinks perhaps it should be a tenor. We didn't know Philadelphia was so rough.

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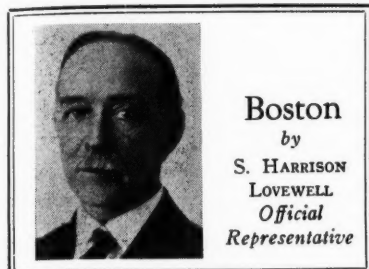
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Eustace B. Rice, teacher of piano at the New England Conservatory and for several years organist of Tremont Temple, is now with Dane Street Congregational in Beverly, playing the large instrument purchased from Oberlin.

Another milestone has been passed in the life-history of Everett E. Truette, as told in other columns. As judged by the performance of the Finale, Mr. Truette may continue to concertize until with unabated energy he attains a centenary program. Inasmuch as the columnist heard his program in Tremont Temple directly after he returned from a study under Guilman, ever so long ago, there seems to have been slight letdown in technical

perfection and brilliant registration. At that time he played Merkel's Concert Andante, music that would sound well today providing our organists could forget some of the French type of composition that is not nearly as emotional.

Scott D. Libby, organist of Christ Church, Hamilton, where he plays a Frazee Organ, shortly is going to England for a few weeks, and will not return until June.

The Frazee Organ Co. is finishing an organ in Potsdam, N. Y., to be used for the Easter celebration. Soon thereafter, the dedicatory recital will be played by Frederick Johnson, Dean of the Wellesley Conference. Harry Upson Camp will soon open a new Frazee at Dexter, Maine.

St. Mary's Episcopal, Newton Lower Falls, was organized in 1813 by dissident members of the Congregational Church, West Newton. The building itself is one of the most interesting in the suburbs of Boston. At an earlier time, its members were frowned upon by neighboring sectarian parishes, but throughout the years there has been progress. The graveyard near at hand is full of illustrious dead, not the least being Horatio Parker.

For several years the parish has been served by Albert Luke Walker, organist,

and now, after a long period of decay, there has come a revival of interest in the music; on Palm Sunday there was sung the "Last Seven Words" by Dubois. Just what this undertaking means will be appreciated when it is said that the old-time 2m Johnson stands without the chancel, and the choir cannot be seen by the organist. Should you happen to visit Boston, go to St. Mary's. Also read the old Record Book of the parish. It is vastly interesting.

Henry F. Seibert

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A CHOIR CONCERT

RALPH HARRIS PRESENTS ANNUAL
CONCERT IN BROOKLYN

Mr. Harris' recent annual concert with the boychoir of St. Paul's P.E., Brooklyn, N. Y., was one of the most interesting concerts of the season. Mr. Harris is developing his boys along many lines; they not only have beautiful tone, giving the listener a feeling of power and poise, but they sing with delightful nuance, and under his direction they are given opportunity to try their powers at accompanying and directing—two arts that are much neglected; to acquire them early in one's career is most valuable.

The program opened with Palestrina's "Tu es Petrus" and closed with Goldsworthy's "God of the Open Air." Other numbers by the choir included Gretchaninoff's "Cherubic Hymn," Lvovsky's "Lord Have Mercy," Voris' "When I View the Mother" (sung by the first-year boys), Lester's "Soon I'm Goin' Home," Protheroe's "Sandman" (sung by four boys in harmony), Protheroe's "Shadow March," and Clokey's "Night Song" sung by soprano chorus.

Especially worthy were the Palestrina, Lvovsky, and Lester performances. The special features were not only unique but delightful; one seldom hears four choir boys singing in four-part, but they were well balanced and sang on pitch. In addition the entire group of boys sang charmingly Mr. Clokey's work, in three and four parts; again they sang absolutely on pitch.

Mr. Harris is building an enviable place for his choir and has already won the enthusiastic support of his parish and community.

—GRACE LEEDS DARNELL.

ERNEST WHITE, St. James' Church, Philadelphia, conducted a performance of Mozart's "Requiem" with orchestra accompaniment, and Donald Wilcox at the organ, March 25. Mr. White continues his recitals on Tuesdays at 12:25.

AT LAST an Englishman comes to America on tour and plays a composition by an American composer. Philip James' Fete was played in the debut recital of Kenneth Walton in Wanamaker's store, New York. All hail!

ANDREW BAIRD
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RECITALS

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MISS LOUISE CAROL
TITCOMB

who has been honored by the Missouri A.G.O. in her selection to represent the Chapter as their recitalist at the coming convention in Indianapolis early this summer.

—INFLUENCE—

One of the latest examples of how an organist can expand his horizon and "raise the standards" of the music world—an aim which everybody seems to have—is that of Mr. LeRoy V. Brant, one of T.A.O.'s contributing editors. Mr. Brant's full list of official activities are: 1. church organist; 2. Scottish Rite organist; 3. director of a

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community chorus; 4. director of the Institute of Music; 5. contributor to the San Jose Mercury-Herald; 6. contributing editor to T.A.O.; 7. member of the California Commission on Enrichment of Adult Life. May the influence of the organ profession be ever on the increase.

—TO EUROPE?—

Organists planning to see as much of the Old World in as short a time as possible this summer will be delighted to know that they can do so under the expert leadership of Mr. and Mrs. Harold Vincent Milligan, on a 7-weeks tour from July 16th to Sept. 6th. In reality the tour is primarily to visit the famous cathedrals and music festivals, covering England, Belgium, France, Switzerland,

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Germany, and Austria, and is managed by a travel bureau. Mr. Milligan says, "The trip has been planned to be taken as leisurely as possible so that it will not be one of those hectic affairs where sight-seers are rushed from one point to another without having time to properly enjoy and appreciate the things they are trying to see." T.A.O. will gladly send further particulars to those of its readers who are planning a vacation in Europe.

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—MEASUREMENTS—

From an interesting information-memorandum sheet used by the Will A. Watkin Co. of Dallas in gaining goodwill for the Hillgreen-Lane Organ which they have represented so successfully in the southwest for many years, we cull a few facts as to the space required for an average organ. The figures are given by the Watkin Co. purely as a working basis for architects and are not intended to be accurate and final to the inch.

For \$5000 organ: floor space 8 x 10, height 12; minimum depth 6. Weight approximately 6000 pounds.

\$10,000: floor space 10 x 18, minimum depth 7; height 14 to 17; weight 9,500.

\$20,000: floor space 20 x 25, minimum depth 12; height 20; weight 22,000.

In order to admit chests and other larger portions of an organ, any enclosed chamber or room should have an opening or door at least 8' square. Openings through the floor or walls for the electric cables and wind conduits will be respectively 2" or 3" and 10" to 18" diameter.

Blower room should be 4 x 5, and 6 high, for smallest blowers; 6 x 9, and 7 high, for larger blowers.

Blowers weigh approximately: 1 h.p., 700 pounds; 5 h.p., 1200; 15 h.p., 1800.

MRS. J. H. CASSIDY, head of the organ department of Southern M. E. University, Dallas, presented her pupil Miss La Rue Johnson in senior recital March 6, playing Bach, Karg-Elert, Gray, Bolzoni, and Widor.

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MR. GORDON BALCH NEVIN contributor to T.A.O., composer, recitalist, author, has the distinction of being one of the five citizens of Johnstown, Pa., who are listed in Who's Who. In commenting on the honors thus done Mr. Nevin, who has played 160 recitals throughout the east to date, the Johnstown Democrat says: "His greatest contribution to Johnstown has been the raising of organ recitals as one of the most popular forms of entertainment. Prior to his coming here in 1914, organ recitals were considered a poor attraction in this district, but despite this discouraging history, the young organist inaugurated his own series of recitals, which grew to be one of the outstanding musical events of the community."

A BIT OF HISTORY: Musical Opinion, London, has issued an attractive 47p. booklet on the history of the organs in St. Paul's Cathedral, London, which will appeal to those who have some special interest in this famous building.

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Mr. Clarence A. Woodruff, graduate of the M. I. T., has been made consulting engineer with the W. W. Kimball Co. and is in charge of sales in the east, with headquarters at 105 West 40th St., New York. Mr. Woodruff is a music-lover, plays the organ, has helped organize and direct various choral groups (including a chorus of 150 which gave "The Messiah" complete, with orchestral accompaniment) and, with the aid of a wife who is a professional singer, maintains a miniature music-center in his Westfield, N. J., home.

Mr. Woodruff was formerly a chemical engineer and specialized in factory management. He entered the organ industry as general factory manager for the Estey-Welte and Welte-Mignon properties, and later was associated in New York with Mr. Robert Pier Elliot who has now returned to Chicago.

"ART OF FUGUE"—

Bach's Art of Fugue will be presented in complete form in four programs played twice each on Sundays at 2:30 and Mondays at 8:15 during April in the Church of the Holy Communion, New York, by Mr. Carl Weinrich, pupil of and successor of the late Dr. Lynnwood Farnam. "These programs are given as originally planned" by Dr. Farnam and the series gives the profession an invaluable opportunity to hear this unusual work.

DR. SAMUEL J. RIEGEL, Oceanside, Calif., organist, teacher, humorist, x-ray specialist, has been undergoing rather severe hospital treatments recently to overcome the effects of his early work in x-ray some years ago before it was realized what dangers the specialists themselves were being exposed to. In spite of these painful treatments Dr. Riegel gave a recital at Balboa Park in celebration of University Day; Dr. Riegel is sec.-treas. of the University of Pennsylvania Alumni in San Diego.

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Fraternal Notes

The publishers will be glad to record, as a matter of history and as concisely as possible, the activities of the various organizations; their full record and programs will be found in the pages of their respective official organs.

—READING N.A.O.—

The chapter presented Dr. George B. Nevin in a musicale in the First Baptist, Reading, Pa., Feb. 26, directed by J. Wm. Moyer, with Carroll W. Hartline at the organ; Dr. Nevin gave his lecture as a feature of the program. In addition to his cantata, "The Crown of Life," the program included quartets and solos, and three organ numbers by Gordon Balch Nevin.

—FORT WORTH A.G.O.—

The monthly dinner and musicale on Feb. 16 in the First Presbyterian, Fort Worth, Texas, was presided over by W. J. Marsh and Miss Helen Ewing, host and hostess. At the roll-call each member answered with a current music event. The program in the auditorium included organ solos by Miss Ewing, Mrs. Walter Alexander (playing two Clokey compositions), and W. J. Marsh.

—ST. LOUIS A.G.O.—

The Missouri Chapter met March 2 at Bethel Evangelical, for a social dinner at \$1 each and a choir concert directed by Mr. Buchmueller. March 5 the Chapter sponsored a presentation of John Kessler's cantata "46th Psalm" at Scottish Rite, by a chorus of 28; at the previous meeting Mr. Kessler addressed the Chapter in an analysis of his work.

—HEADQUARTERS N.A.O.—

March 16 the members met at the First Presbyterian; Mark Andrews discussed service problems, Walter Henry Hall discussed and illustrated descant and hymns, Dr. T. Tertius Noble was honored on his 50th anniversary at a church organist, and Dr. Wm. C. Carl played the service in the evening. The program began at 3 p.m., dinner was served at

6:15, and the service presented at 8:15.

—VAN DUSEN CLUB—

March 3 the Club gave a recital and reception in Kimball Hall, Chicago, with Frank Church as guest of honor; Paul Esterly and Mrs. Mary Tichy entertained with some clever stunting and the following participated in a program featuring organ-piano presentation of Demarest's Fantasia and Franck's Prelude Fugue and Variations: Mrs. L. D. Perkins, Andrew Shindler, Aubin Corley, Clara Gronau, James Cunliff, Mary Ellen Billings, Whitmer Byrne, George Ceiga, and Marie Cowan.

—SAN DIEGO A.G.O.—

The Chapter presented Madeleine Andre and Grace Lutheran choir in the church March 5 as the first of the annual Lenten series of musicales.

—GEORGIA A.G.O.—

The Chapter gave a program of choral music by present-day American composers in Druid Hills M.E., Atlanta, March 5. The program is of such unusual interest as to merit reproduction in full in other columns.

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—OBERLIN CONSERVATORY—
Miss Eunice Kettering, Mus.B., '29, has been appointed to the organ faculty of Austro-American Conservatory Summer School at Mondsee, Salzburg, Austria. In this capacity she will be associated with Profs. Schutz and Seidlhofer, eminent Austrian organists. It is the policy of the administration to appoint an American instructor in each department. As a senior at Oberlin, Miss Kettering achieved F.A.G.O. and election to Pi Kappa Lambda, honorary musical fraternity. She is now instructor in organ, piano, and theory at the State Teachers College, Harrisonburg, Va.

Miss Nellie Allen and Miss Beatrice Merriman, members of this year's graduating class, have given recitals this past month. Miss Allen played Guilman, Boellman, three Mountain Sketches by Clokey, and smaller compositions. Miss Merriman's program included Franck, Vienne, and the Rheinberger Gm Sonata.

Many of our juniors and seniors are preparing for the Guild tests. Mr. Heacock, of the theory department, is again

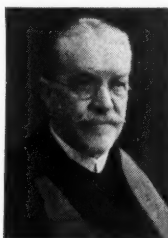
assisting the candidates in their studies.

The list of those graduating from the organ department of Oberlin next June is: Maybelle Carroll, Winston Cassler, A.B., A.A.G.O., Lawrence Frank, A.B., A.A.G.O., Kenneth Holt, A.A.G.O., Glenn King, A.A.G.O., and Kenneth Lea.

George O. Lillich, of the organ faculty, was heard in recital at St. Paul's, Canton, March 22. His program included Bach, Karg-Elert, Widor, and Bonnet.

Great Britain

by
DR. ORLANDO
MANSFIELD
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Representative



During the earlier months of this year comparative calm has obtained in the British organ-playing world. Of great interest is the appointment of Harvey Grace as organist of Chichester Cathedral. Mr. Grace is best known as editor of *The Musical Times*, composer, and recitalist. His work at Chichester will be watched with interest.

Sir Henry Coward, who has now passed his 81st birthday, has announced his intention of resigning his conductorship of the Huddersfield Choral Society at the end of the present season. And while Sir Henry in the North is putting off the armor, in the West Mr. George Risely, of Bristol, now in the 86th year of his age, has already retired into private life. In the 70's and 80's, when, as organist of the Colston Hall, Mr. Risely was at the zenith of his career as a recitalist, he was almost the only con-

cert organist outside London, with the exception of W. T. Best, at Liverpool. For over 50 years Mr. Risely played at the special Sunday evening services in the Colston Hall, retiring at the age of 80.

At Downside Abbey, near Bath, the Benedictine Abbey whose tower is an important feature in the Mendips landscape, there has been erected a magnificent 4m Compton organ, entirely enclosed and with luminous stops. The instrument was opened Feb. 12 by Joseph Bonnet. It must not be forgotten that Sir Richard Terry was director of the music at Downside before going to Westminster Cathedral, a building so often confused by American pressmen with Westminster Abbey.

A new association of organists, the Organ Music Society, has been formed in London for the purpose of organizing "really first-rate organ recitals." The society is at present worked by a committee of four, of whom Harvey Grace is one. Its future is more or less problematical.

The stop-knobs of the console of the organ in St. George's Hall, Liverpool, the instrument now under reconstruction by Willis, are to be sold (to admirers and curio collectors) at one dollar each.

The Royal College of Organists has formed a committee to consider suggestions for the development and popularization of the College work and interests. At the recent distribution of diplomas at the College, Sir John McEwen, Principal of the Royal Academy of Music, declared that it was to the organist we had to look "to keep the great art of music within the limits of sanity." It is most gratifying to find this eminent personage echoing the words I uttered more than 30 years ago in a symposium in the *Musical Herald*. I am sorry to have to deprive Sir John of the credit of originality.

—LOS ANGELES, CALIF.—

First Congregational has placed an order with the Skinner Co. of Boston for a 4m, to the specifications of Wm. H. Barnes who was called to Los Angeles as organ architect for the purchaser. On his return to Chicago, Mr. Barnes stopped at Tucson, Ariz., to give a recital at the University.

—CLEVELAND—

A.G.O. Chapter presented a program of Negro music in St. John's African M. E., with organ solos by Kathleen Holland Forkes and Orrin Suthern.

The Mendelssohn Choir of Toronto under the baton of Dr. Fricker gave a delightful program in Music Hall.

Two Catholic organs were dedicated early in March, by Dr. Charles E. Clemens in St. Patrick's and by Edwin Arthur Kraft in St. Michael's.

Paul Allen Beymer presented Stoughton's "Esther" during the Purim festival in The Temple. Readers will recall that The Temple was the subject of T.A.O.'s front cover last month.

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Times have changed greatly since the then unique children's choirs of Flemington, N. J., first drew public attention. The idea has spread remarkably and now children's choirs are known by good examples in a great many churches. Miss Vosseller, still sorely handicapped by her recent nervous breakdown, has been devoting herself during the past half-year to the writing of three books in an effort to give the fullest possible assistance to organists all over the country who have appealed to her for assistance and practical suggestions in organizing and maintaining children's choirs.

The first of the books completed deals with an exposition of all the various portions of an ideal church service, explaining them in such a way that any diligent choirmaster can greatly enrich the services of his church by drawing upon the wealth of materials already available.

The second book will be a book of music for the services, with a great many settings, new and old, of the most desirable portions of church liturgy.

And the third book will be a book of instruction and suggestion as to how to organize and maintain a children's choir. Thus book three will tell how to do it, book one will tell what to do, and book two will present a wealth of music to be done under the plan of book one.

NEGRO CHORUS OF 700
Westchester County Center, White Plains, N. Y., where organ recitals seem to have faded out of the picture in spite of a magnificent 4m Aeolian concert organ, will be the scene of an unusual negro chorus of unprecedented size in a program of Negro Spirituals, in a jubilee concert on April

16th. The main feature of the concert will be the first performance of Joseph W. Clokey's cantata "For He is Risen."

Dramatic lighting effects will be used, and the chorus will appear in flowing robes of such colors that "something of a spectacle" is promised.

This marks the second triumph for a major Clokey composition. March 3rd Mr. Clokey's opera "Our American Cousin" was performed in the Little Theater, at Padua Hills, Los Angeles, and had a week's run.

NORRISTOWN, PA.

N.A.O. CONVENTION MAY 3-5 FOR PENNSYLVANIA COUNCIL

The program of the 11th annual State Convention begins May 3rd with a service in the afternoon by the Norristown members, with special evening services in all the active churches.

Monday the luncheon topic will be the Organ and Its Significance in the Community. The evening get-together dinner will be followed by a service. As Norristown is "the gateway to Valley Forge" a trip will

be made to that historic shrine. There will be two guest recitals in the afternoon, followed by a banquet and a Bach Program. The recitalists will be Messrs. Charles A. H. Pearson, Edward Rechlin, and Carl Weinrich.

The public is invited to all the events. Dr. Wm. A. Wolf directs the activities of the unusually successful Pennsylvania organizations.

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Let's Keep On—

cutting the Blah

The music press is inclined to be addicted to an over-indulgence in adjectives. There are valid reasons why that condition has arisen. The music public, from which a magazine must draw its advertisers and subscribers, is a very limited public; and nothing is easier than the making of friends by compliments and flattery. We're all influenced by it—when it comes home to roost and makes a halo about our own heads.

But it gets us nowhere. We believe it only when it is published about ourselves. About the other fellow or the other fellow's organ, never. So what happens when *THE AMERICAN ORGANIST* breaks its rule and, in an effort to please an influential subscriber or advertiser, prints the blah?

First, the readers (all but one) are disgusted, perhaps nauseated; perhaps they have a saving sense of humor and laugh it off, but they don't believe it, are not convinced of anything by it.

Second, they discount, just a little, every other statement made in the whole magazine, and if it happens to be a word of well-merited praise, they discount it just the same.

Third, it becomes impossible to give credit where credit is merited, for the magazine that prints the blah has destroyed its readers' confidence.

Fourth, even the most influential subscriber or advertiser then has no respected voice to give his product the genuine rating it is strictly entitled to, and there can be no distinction between the meritorious and the commonplace.

So what's the use? It gets us nowhere.

Therefore, let's keep on cutting the blah.

Can a magazine exist in the music world if it doesn't thus cater to any of its perchance one-sided subscribers and advertisers? *THE AMERICAN ORGANIST* has been existing for a dozen years on that policy—and we're not entirely ashamed of the success we've had, the prestige we've built, the friends we have held, AND the enemies we have made!

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